TWENTY-FOUR PAGES.

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JAMES K. HACKETT

From photo. by Sarony.

MIRROR INTERVIEWS.

William J. Le Moyne.

The career of William J. Le Moyne has been one of artistic progress and uninterrupted success. Nature made him a comedian, and he took to the stage as a duck does to water. He told me in the course of an interview at his flat in Thirty-fourth Street the other day that his grandmother had set her heart on having him become a Baptist clergyman. If he had, there would have been lots of jollity in the parish.

This is what Mr. Le Moyne had to say in answer to a request for an autobiographical sketch of his career:

"I am of French descent, as you may imply from my name, and was born in Boston in 1831. I manifested a desire to become an actor from the first time I saw a theatrical performance. While still in my teens I became one of the founders of the Aurora Dramatic Club, and appeared at the Howard Athenæum as Fitzharding in The Iron Chest; Mr. White in Mr. and Mrs. Peter White; Gregory Thumblewell in State Secrets, and in other roles. My professional debut was made at Portland, Me., on May 10, 1852. It happened in this way: Catherine Sinclair (Mrs. Edwin Forrest) and George Vandenhoff took a company to Portland. I went along as an amateur, who was willing to do anything in the utility line in order to obtain professional experience. The company was to open in The Lady of Lyons. At the final rehearsal in the afternoon the aspiring histrion engaged to play the part of Beauseant was seized with stage-fright, and Walter Leman had to go on and act the part for him. I filled the utility role of the first officer. After the performance I was notified that I would have to replace the funking Thespian the following evening as Friar Laurence in Romeo and Juliet. So I sat up all night with a kerosene lamp to study the lines."

"And how did you acquit yourself?"

"Oh, I faked through the part with a prompter on each side of the stage. At the next performance I had to play a long farce part, and read it out of my hat. During that engagement I also played Eugene Delorme, Sir Oliver Surface, and Polydor in Ingomar. Walter Leman advised me by all means to adopt the stage as a profession. He said that any young actor who could fake through Friar Laurence at short notice and read a long farce part out of his hat was bound to succeed. Accordingly, I accepted an engagement to go to Troy, N. Y., and play in the stock company under the management of George Howard during the season of 1852-53. I played a round of old men parts while there. It was during that season that George Howard produced a dramatic version of Uncle Tom's Cabin, in which the part of Deacon Perry was expressly written for me. I made somewhat of a hit, and the following season travelled through the West playing the part of Deacon Perry under the management of Marsh. During the Summer I joined John Buckland's company at the Theatre Royal, Montreal. From there I went to Lowell, Mass., at the beginning of the season of 1854 to open the new theatre that was to replace the Museum which had burnt down. The management of Gates was not a success, and the enterprise collapsed about Christmas time."

"Where did you fill out the season?"

"In Boston at the Howard Athenæum under the management of Henry Willard. In December, 1855, I joined the Walnut Street Theatre company of Philadelphia, and remained there three seasons. Previously I had filled a six-weeks' engagement at the Cameneum in Portsmouth. The Cameneum was built by old Dean, the father of Julia Dean Hayne. Dean had a circuit of theatres that extended as far as Buffalo in the West and to Portsmouth in the East. He traveled with the scenery he transported in wagons from one town to the other. During my three years' engagement at the Walnut, I only had to act during the regular season, so that I put in my Summers acting for Buckland in Montreal. The Summer company was made up largely of the best people to be secured from Wallack's and Burton's stock companies in New York. In the Fall of 1858 I went to Charleston, S. C., and after filling a week's engagement there, under the management of G. F. Marchant, I traveled as manager of Marchant's second company through his circuit comprising Wilmington, N. C., Savannah, Augusta, and Atlanta, Ga. During the season of 1859-60 I was at the Boston Howard Athenæum under the management of E. L. Davenport."

"Then you went to the war?"

"Jes' so, Jedge. I aided to recruit Company B, Twenty-eighth Regiment Massachusetts Volunteers. Lawrence Barrett was captain, and I went out as first lieutenant. Mr. Barrett resigned shortly after taking command, and I was promoted to the captaincy of the regiment. I took part in the battles of James Island, Second Bull Run, Chantilly, and South Mountain. I received a severe shell wound on the top of the head at South Mountain, which incapacitated me for active service. So I resigned, and was honorably discharged."

"How soon after that did you return to the stage?"

"I filled an engagement at Portland, Me., during the Summer of 1863, and acted with Ben De Bar in St. Louis during the season of 1863-64. From St. Louis I migrated to Albany, where I remained for a season and a half, finishing the season of 1865-66 at the New Continental Theatre in Boston, which was an enterprise of Morris Brothers and Trowbridge that met with disastrous results. During the following two years I appeared at Wood's Museum in Chicago, and on Sept. 2, 1868, I began an engagement at Selwyn's Theatre in Boston, where I remained for three seasons. The following two seasons were passed with Augustin Daly at the old Fifth Avenue Theatre, New York. Then I returned to Boston for three seasons, appearing in the stock company of the Boston Museum."

"Didn't you about that time go out starring in a repertoire of Dickens' characters?"

"Yes; I had acquired considerable reputation in Dickens' characters, and in 1876 made a tour through the New England States. The characters I assumed included Uriah Heep, Fagin, Squeers, Caleb Plummer, and Dick Swiveller. The venture was successful enough, but I didn't take kindly to the racketing and junketing of a road tour with a strong leaning in the direction of one-night stands, so I haven't made any more ventures in the starring line. Of course, I travel every other year, when the Lyceum stock company goes on the road at the end of the regular season, but the company is always booked in a large number of week stands."

"How long have you been acting permanently in New York?"

"Since 1879. Three seasons at the Union Square, one season with Augustin Daly, five seasons at the Madison Square and the present is my fifth season at the Lyceum Theatre. As Hamlet says, 'The rest is silence.'"

"Oh, no, it isn't! I'm not through with you yet. Give me an anecdote to lighten up the interview."

"An anecdote? All right. But remember that I don't belong to the Sons of Ananias Association, and this is strictly true. When Henry Irving was here he invited me among others to one of his delightful supper parties. Somebody told a story of something ludicrous that happened on the stage, and somebody else challenged Mr. Irving and me to see who could relate the most ludicrous stage-mishap. It was stipulated that it must be an incident of actual occurrence not set down in the bill. Mr. Irving's turn came first. He said that he was a member of the cast when Colcroft put on Richard III. at Manchester. Colcroft had bought up a collection of ponderous armor at a recent auction sale, and thought it would be a good idea to display the armor in the course of the tragedy. All went well until the doughty warriors had to kneel down in the dramatic appeal to the god of battle. Unfortunately the armor had not been oiled, so that despite the most strenuous struggles the supers were unable to rise to the occasion, and began to tumble over each other to such an extent that the curtain had to be lowered amidst uproarious laughter on the part of the audience.

"When my turn came I told of an occurrence that happened while I was at the Walnut Street Theatre in Philadelphia. Jean Davenport, now Mrs. General Lander, was playing Camille. In the third act it was arranged to serve ice cream in long tumblers. The ice cream was made of cotton wool. A super who had apparently looked upon the wine when it was red brought the property refreshments in on a tray, which he set down on a table at the back of the stage. In depositing the tray he upset a lighted candle, which set fire to the cotton wool. The audience nearly went into hysterics, and Camille became a farce-comedy for the rest of the act. The unanimous verdict of the assembled guests was that 'ignited ice cream' was a more preposterous occurrence than supers stuck in rusty armor, and Mr. Irving graciously admitted his defeat."

"Can you give me a partial list of the roles you have assumed?"

"It's well you qualify your request. In the Fifties and Sixties I frequently appeared in three and four characters a week. While I was at Selwyn's Theatre in Boston, for instance, I played Major Bellamy Fuss in The Irish Heiress, Gen. Rollingstone in Foul Play, Jabez Jubal in The Last Trump Card; Doctor Caius in The Merry Wives of Windsor, Jellick in The Lancashire Lass, Mr. Meek in The Needful, Crumbs in The Rent Day, Sir Harcourt Courtley in London Assurance, Mark Measley in The Serpent on the Hearth, Silky in The Road to Ruin, Flute in Midsummer Night's Dream, and many other parts. While there I personated Beau Farentosh in the first American production of School."

"What line of parts do you prefer?"

"The roles that are most to my liking are those that have eccentricity mingled with pathos and dramatic strength."

"What are the characters that you have appeared in on the metropolitan stage that were the most congenial to you?"

"I liked Gaffer Kingsley in Squire Kate, and Deacon Hagyard in Saints and Sinners as well as any. Besides Gaffer Kingsley, I've had various other congenial characters at the Lyceum, including Major Putnam in The Wife, Judge Knox in The Charity Ball, Dick Phenyl in Sweet Lavender, Admiral Darby in The Case of Rebellious Susan, and the Earl of Gresham in the Ideal Husband, which was produced last Monday."

"Are you an advocate of the stock system?"

"In my opinion the stock system is the only one to secure the best results, and to obtain good work of the actor. Those who have played together for years and know each other's ways, will obviously do better work together than a company of performers who are not acquainted with each other's methods. In a stock company the players have confidence in each other, and each knows almost by instinct what the other's next move will be. An actor under the old stock system would probably average one or two nights a week out of the bill during the season, and his work was not so monotonous as that of the players in these days of long runs. The public cannot imagine the monotony and discouragement to which an actor is subjected who has to play a bad or indifferent part eight times a week for a run of one hundred nights or more. You can't look on the artistic side of that sort of work. In the old stock company a man might get a poor part at times but he would only play it a night or two, and the public judged him by the excellence of his general work, not by one indifferent character."

"Would you be an actor, if you were starting out in life again?"

"Most decidedly. I don't think I'd have made as much of a success in any other calling. You can see from those water-colors on the wall that I dabble a little in painting, but it's only a pastime. Another hobby of mine is to collect books, prints and old play-bills. I've kept a series of scrap-books for the past twenty-five years containing all sorts of dramatic clippings and theatrical portraits. Yes, that's the way I put in my spare time. Come into my study and I'll show you some of my curiosities."

I think the walk from Mr. Le Moyne's parlor to his study is the longest walk on record in any single New York flat. It seemed like the whole length of an avenue block. Mr. Le Moyne says he is thinking of applying to the landlord for a railroad connection of some sort. When he has a long part to study he walks up and down the hall of his flat. He starts from the parlor and by the time he reaches his study he has a whole scene by heart.

A. E. B.

Edwin Gordon Lawrence has a new book in the press. It will be published on April 1, and is entitled "Simplified Elocution." It is said to be a practical work on elocution and dramatic action.

HERE AND THERE.

I might have expected it. All genius, sooner or later, must suffer from plagiarism, and when this column was started I should have known that some of its brilliant flashes of wit would find imitators. Well, as they say in San Francisco, that time has came. In the *Evening World* last week there appeared a paragraph containing a verse which began

"Oh, Tommy, Tommy Atkins, you deserve a better fate,
You're a tuneful little fellow but you're sung too much of late."

These two lines are identical (with the trifling exception of "you're" for "you've") with those published in this column in the issue of Feb. 9.

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I wonder if it's true that when Lillian Russell was called upon, at the opening of the new music hall in Pittsburg last week, to sing "The Star Spangled Banner" she couldn't because she didn't know the words? Oh, Lillian, where is your patriotism? But then, how many people in the profession could sing the national anthem through? It ought to be in everybody's repertoire, but I'm afraid it isn't. This reminds me of the patriotic wave started by THE MIRROR, that once swept over our managers, and which inaugurated the custom of having the orchestra play "The Star Spangled Banner" while the audience was leaving the theatre. This idea was carried out in a number of our theatres for a while, but one by one they dropped it, and now I think the only places where the custom still prevails are Palmer's, Proctor's, and the American.

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A Western paper recently referred to Junius Brutus Booth as "old man Booth." And still they try to make us believe they are not wild and woolly!

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Several letters have been published in THE MIRROR lately to which have been appended the name of "Superfluous Lags." At first glance I always take this signature for "Superfluous Legs," and think of a centipede or one of E. E. Rice's productions.

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The arrant conceit of some towns is really laughable. The following is taken from a criticism of Arms and the Man in a St. Louis paper: "This will probably be the last performance of the piece that St. Louis will see. It was too bright for New York to appreciate, and even as far West as Chicago it was taken seriously. Mr. Mansfield cannot afford to retain it in his repertoire another year for St. Louis alone." This paragraph is highly edifying, in that it appeared just before Mr. Mansfield announced his opinion of St. Louis and also the fact that he would not play there again. It is hardly probable that Mr. Mansfield will retain any piece in his repertoire for St. Louis alone. The actor says he is not appreciated there, and has made up his mind that St. Louis is a good place to stay out of.

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But, why, Mr. Mansfield, now that you are to come among us permanently, do you call your theatre the Garrick? Just the other day you were reported to declare yourself thoroughly American in sympathy and ambition, yet you immediately re-name Harrigan's the Garrick. Why not Mansfield's Theatre.

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WILLIE PAY: "Fine play, isn't it?"
D. HEDDE (*Behind a two-by-four hat*): "Out of sight."

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Why will so many of our actors give a really fine impersonation, and then mar it by some little lapse of expression, or feeling or appearance. Now there's Kathryn Kidder, whose delightful portrayal of Madame Sans Gêne should be a source of pride to every admirer of the American actor. Why doesn't she make up to look older in the play than in the prologue? Although twenty years are supposed to have elapsed, the face of the Duchess of Dantzig is as youthful and blooming as that of Catherine Hübscher. This is about the only flaw I could find in her performance, which otherwise is a gem.

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If Camille D'Arville had only retained her real name, Neeltje Dykstra, for stage purposes, I think she would have been first in Biff Hall's Soubrette Album.

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Which is it?—John-A-Dreams, John A'Dreams, John à Dreams, or John-á-Dreams? It has appeared in each of these ways, if not still another, and seems to be as vexed a question as Mme. Sans Gêne, Sans-Gêne, Sans Gene, and Sans Gene.

THE OBSERVER.

HAMMERSTEIN SECURES MLLE. GUILBERT.

Oscar Hammerstein has engaged the French singer, Yvette Guilbert, for the Olympia at the extraordinary salary of $3,000 a week. She will make her first appearance at the opening of that house.

Nearly every music hall manager in the country has made overtures to Mlle. Guilbert during the last two years, but the singer has always declined, being dissatisfied with the amount offered. Rudolph Aronson recently made her a very liberal offer, but he was outbidden by Mr. Hammerstein. Henry Rosenberg, manager of the Harlem Opera House and Mr. Hammerstein's brother-in-law, sailed for Europe very suddenly two weeks ago to secure Guilbert, and he cabled Mr. Hammerstein on Monday that all was settled. Mlle. Guilbert is to receive $3,000 a week for four weeks.

Said Mr. Hammerstein yesterday: "She'll cost me more than $3,000 a week, for I have agreed to pay first-class fares to and from Europe for herself, maid, and manager. But I don't regret the bargain. The American public is anxious to see Guilbert, and I want to show the American public that the management of the new Olympia will stop at no expense to get the best attractions Europe affords. I'm having trouble with Yvette though. She cables that she won't sing at matinees nor on Sundays. I may arrange the matinees, but she is obstinate on the Sunday question. This is the first inkling I've had that Yvette is religious."

A CHANGE OF PROGRAMME.

Humanity will not be seen at the Academy of Music this season as proposed on account of the prolonged stay of Rory of the Hill. Manager Brady says that he will present the piece at that house next season immediately following Charles Frohman's production of The Sporting Duchess.

"The Cotton King and Humanity will be put on for a long run in Chicago this Spring," said Mr. Brady. "And I may also do there Under a Mask and a new melodrama by Charles T. Vincent and myself called In a Big City."

Mr. Brady signed a contract last week with Stanislaus Stangé and Julian Edwards for a comic opera for next season.

HENRY IRVING ON ACTING.

When Henry Irving delivered an address before the Royal Institution last month on "Acting as an Art," he wore the robes of a Doctor of Literature—a degree conferred upon the distinguished English actor by Trinity College, Dublin. The picture presented above is reproduced from an excellent photograph that is published in the London *Theatre* for March. It will be seen that Mr. Irving dons the mortarboard and gown of the learned Doctor with dignity.

In the address referred to Mr. Irving championed the actor and his art in the most scholarly and impressive manner, and he insisted that acting should be included among the great arts in which poetry, sculpture, painting, architecture and music are comprised. The lecture concluded with the following eloquent passage:

The old professors have counted music among the arts. Let me ask them a few questions relating to it. Is the art confined to the composer, or is it shared by the interpreter? If the former, why is it not enough to print the score, and let men read for themselves? It would save much labor, much expense. Wherein, with regard to composition, is the limitation of art, since counterpoint is a science and melody an inspiration? Was there not art in the interpretation of his score by Paganini, by Liszt, by Rubinstein—or is all the delicate and endless variety which an executant alone can give to pass as an artless labor? But if the term artist as applied to music be not a limitation to the composer, wherein does the interpreter of written music symbols, who can convey their meaning through quite another sense, differ from the actor, who is also an interpreter of written symbols, but of more infinite complexity, and with ever-varying hidden depth? If the actor's words and motions go forth upon the empty air artless, what becomes of the sweet virbrations of the musician's art, and if the interpreter of the composer's scrip be an artist, whosoever may be the medium of his creating the necessary vibrations by any work of man's hands, how much more artist is the singer who uses that most complete and capable instrument—the human voice? Grant the singer to be an artist, then where is the point of difference from the actor, who, also with endless modulations of voice, has to convey the myriad phases of thought and passion?

Truly the actor's work embraces all the arts. He must first have the gift or faculty of acting—a power which is as much a gift as that of power to paint or to mould—and whose ordered or regulated expression is the function of art. His sympathy must then realize to himself the image in the poet's mind, and by the exercise of his art use his natural powers to the best advantage. His form and emotions are, in common with the sculptor's work, graceful and purposeful; his appearance and expression, heightened by costume and pictorial preparation, are in common with the work of the painter, and wrought in a certain degree by the same means and to the same ends; his speaking is in common with the efforts of the musician—to arouse the intelligence by the vibrations and modulations of organized sound. Was it by chance or inspiration, or out of the experience of a life among the arts, that the poet Campbell wrote:

"How ill can Poetry express
Full many a tone of thought sublime;
And Painting, mute and motionless,
Steals but a glance of time;

"But by the mighty Actor wrought
Illusion's perfect triumphs come:
Verse ceases to be airy thought,
And Sculpture to be dumb."

Acting may be evanescent, it may work in the media of common nature, it may be mimetic like the other arts, it may not create, any more than does the astronomer or the naturalist, but it can live, and can add to the sum of human knowledge, in the ever-varying study of man's nature by man, and its work can, like the six out of the seven wonders of the world, exist as a great memory.

THE MATINEE GIRL'S FAVORITE.

The matinee girl must have her idol, and as soon as she makes up her mind that her idol has feet of clay after all, she immediately begins her quest for another. At one time Harry Montague reigned supreme in the feminine heart, and his early death confirmed that old saying that the gods love those who die young. Among others who have enjoyed the matinee girl's worship for a period of more or less duration are Herbert Kelcey, Kyrle Bellew, Maurice Barrymore, and Robert Hilliard.

With the advent of Mme. Sans Gêne at the Broadway Theatre a new impetus was given to the enthusiasm of the matinee girl in the handsome and picturesque personality of James K. Hackett, who enacts the part of De Neipperg. Young Hackett is six feet tall, and was an amateur athlete in his college days. Nature has favored him with big blue eyes and a "maddening head of lovely hair," as a little brunette was heard to express it on her way out of the theatre last Saturday afternoon. No wonder that the matinee girl has enshrined him as the reigning idol, and consequently caused a large sale for his photographs in the picturesque costume he wears in Mme. Sans Gêne.

It is to be hoped that this outburst of feminine favor will not turn Mr. Hackett's head, for he comes of good histrionic stock and has sufficient talent to make his mark on the stage through meritorious work alone. Still, if the matinee girl must have an idol, she certainly has displayed good taste in the selection of her latest favorite.

A NEW THEATRE FOR MARION.

The citizens of Marion, O., are rejoiced by the prospect of a handsome new theatre, the plans for which are now being made, and work upon which will soon be commenced. Edward Huber, Amos Klink, and John J. Hone are interested in the enterprise, and have means to erect a building that will be a credit to the city. Marion, with a population of over 10,000, has been without a theatre for two years. The city is situated on five railroads, two of them trunk lines, and is thus convenient to a good line of attractions.

THE GRUMBLER.

"I must have liberty
Withal, as free a charter as the wind,
To blow on whom I please."

AS I pick up my daily paper in the morning I regularly expect to find something in it about Richard Mansfield. And I am seldom disappointed. It matters not whether this actor be in Texas, Missouri or Utah, his message seldom fails of transmission. Mr. Mansfield is, of course, acting all the time—and I think to good business—but it is not his strictly professional work that interests me so deeply. I like to read what he says between the acts. And it is fortunate for the multitude who find entertainment in Mr. Mansfield's extrinsicalities that the Associated Press is ubiquitous and faithful in propagating his ideas.

And while Mr. Mansfield's ideas always relate to himself—generally in comparison with other actors—they never lack shades of novelty or glimpses of originality.

Mr. Mansfield has many times appeared before audiences this season, in response to wild applause evoked by his acting, and declared with becoming modesty and in language that could not be construed as unparliamentary that he is a better actor and a more original producer of plays than Henry Irving. He has not always said this without circumlocution, and he has sometimes clothed the idea in generalities that glittered. But in Cincinnati, Ohio, the other day, Mr. Mansfield, at the moment free from the pleasurable excitement that a call before the curtain must always induce, was reported to have said in cold blood to a reporter:

"If Henry Irving had been announced to play in no matter what, he would have been greeted with a $3,000 house. Yet what is Irving? He is no better actor than I am. But he is a theatrical diplomat and has the art of knowing how to keep his name continually before the public. He is a stage mountebank who knows how to break into print with advertisements of himself. But is that true art as we understand it? It savors too much of the actress who 'loses' her diamonds once a year."

After the Associated Press had sent this broadcast, Mr. Mansfield telegraphed to his agent in New York that he had made no such statement. It is really gratifying to believe that he did not make it. But in his *entr'acte* speeches heretofore of which there have been clouds of witnesses Mr. Mansfield has voiced the substance of the statement in politer language.

I admire Mr. Mansfield's candor and his patriotism quite as earnestly as I admire his artistic versatility and his theatrical industry. One must also admire his belief in himself. But I have long wondered why Henry Irving does not notice some of the things unquestionably said by Mr. Mansfield and reply to them. I see by the London papers that he is very busy with other matters at the moment. The other day, which he might have devoted to writing an open letter to the American public to prove that he is an older actor than Mr. Mansfield, if nothing else, Mr. Irving saw fit to appear before the Royal Institution, wearing the degree of Doctor of Literature conferred upon him by the University of Dublin, and made an address on "Acting, an Art." It has been against the traditions of the Royal Institution to recognize the actor as anything but a vagabond, but such has been Mr. Irving's influence upon artistic life and thought of his time that the Royal Institution, on this day, contained an audience that crowded all its spaces long before the lecturer appeared. Among those present were Professor Crookes, Dr. Gladstone, Sir Alexander Mackenzie, Sir Frederick Abel, Sir William Priestly, Dr. Playfair, and scores of others of the most distinguished persons in the kingdom.

There is little doubt in my mind that when Mr. Irving has a little farther carried on his work of lifting the theatrical profession to a place of distinction and dignity he will begin to prepare material with which he may defend himself in Oshkosh, Kalamazoo and other points which the English actor may touch in his next itinerary here.

As to Mr. Mansfield, when he shall have added to the artistic magic of his personality a metropolitan habitation in the Harrigan Theatre, which he will rechristen as The Garrick, I shall look to him for a display of dignity heretofore unknown, and for a closer imitation of Mr. Irving in many things that will make for legitimate theatrical renown. Mr. Mansfield will no doubt continue in his new environment the habit of speech-making. But in this alone he may profitably emulate Mr. Irving. Instead of guying his audiences—a proceeding, when scientifically attempted, which may go in remote places where people are very much in doubt as to what sarcasm means until it is pointed out to them by some officious interpreter, and which it is not safe to steadily indulge in this town—I shall expect to learn that Mr. Mansfield has judiciously applied his talents to subjects from which the quintessence of ego has been eliminated, and in which there are no reflections either upon his contemporaries or his auditors. He ought to meet expectation in this way by addressing college faculties and other learned bodies whose time is so parceled out among a multitude of subjects as to preclude their indulgence in more than superficial examination of the theatre as a great factor in sociology, and who always welcome the expert in any branch of art as a teacher. Surely to instruct such mental groups is a happier avocation for a great actor than the exercise and waste of wit upon the groundlings.

Mr. Mansfield's future is a thing filled with ambitious possibilities.

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The other day in the *Evening Sun* editorial column I read this:

Helen Modjeska has been forbidden to fulfil her engagement at the Warsaw Theatre because of opinions advanced by her in certain lectures delivered at Chicago. The Russian Government seems to be wanting in the sense of humor. The opinions of stage people, delivered homiletically, are not worth making such a fuss about.

The above paragraph illustrates the danger in public esteem that threatens even a local newspaper when the man whose duty it is to pass upon editorial copy is absent or incapacitated but for a day. The anonymous supernumerary of the *Evening Sun* staff who wrote the paragraph is at least an editorial misfit. The paragraph is pregnant—if pregnant at all—with the callow wit of the undergraduate, and it illustrates—if it illustrates anything—the superficial knowledge that a young person whose forte—if he has a forte—is possibly football, brings to bear upon a newspaper desk opportunity that may have replaced an assignment to discover what a recent bridegroom of nauseating newspaper note ate for breakfast, and whether it agreed with him. There are persons employed on the *Evening Sun* who know that Madame Modjeska is esteemed and famed in countries whose number surpasses the number of counties of any given State that will ever even know the young person who wrote the above paragraph, unless he should become simply notorious through some extrinsic happening and by no fault or effort of his own.

JAQUES.

AMONG THE DRAMATISTS.

H. A. D'Arcy has written a musical comedy in three acts and six scenes, entitled The Master of Helmegham.

Gus Heege's new comedy, A Yenuine Yentleman, which Jacob Litt will produce, will show in one act a steamer from Sweden held at Quarantine.

Walter D. Botto and Arthur F. Bourchier have written a curtain-raiser called Sure Enough, which they will produce during the Summer with The Second Venus.

A. L. Fanshawe is the author of a four-act pastoral play entitled A False Life, or Hazel Dell Farm, which was produced at Kent, O., March 16. Mr. Fanshawe has also written for next season a Yankee comedy-drama which he says will embrace many new scenic and mechanical effects. He also has under way a tramp play which will be called A Gilded Beggar.

Richard F. Carroll, of the Rob Roy company, has written the libretto of a new comic opera, the music for which has been composed by Mr. Kerker.

A. Palmer Cooper and Wells J. Hawks, Baltimore newspaper men, have written a three-act comedy-drama entitled Esau. The scenes are laid in New England, and the story is woven around the only poor man in a town who is made the object of all the charitably inclined.

Fred. F. Schrader, who adapted from the German the comedy in which Fanny Rice has been successful, under the title of Nancy, has transferred to Miss Rice all rights to the piece. Mr. Schrader is author of The Man From Texas, and is said to have several new dramas. He is connected with the Washington *Post*.

The White Rat, a drama of New York life, by R. N. Stephens, will be produced by Davis and Keogh next season. This firm will also produce a melodrama, entitled The Sidewalks of New York, and a Southern play both by Scott Marble, and a new farce-comedy, The Alderman, in which John Kernell will star.

S. M. Gardenhire, who combines play-writing with the duties of the State as a member of the Kansas legislature, will go to Southern California at the close of the present session to obtain material and "atmosphere" for a play dealing with Spanish-American life in that locality. Mr. Gardenhire believes the field is a good one.

Oscar Wilde's new play, The Importance of Being Earnest, current at the St. James' Theatre, London, has been secured for this country by Charles Frohman. He expects to present it about Easter, either in New York or Boston.

The Mansfield Manuscript Club have offered to give a production in New York of a three-act play by any member of the American Dramatists Club. The expense of this performance will be borne by the Manuscript Club. The cast is to be composed of amateurs, but the author can add at his own expense one or more professionals to the cast. It is stipulated, however, that should the author through this production sell or lease the play within one year, he shall pay to the Manuscript ten per cent. of the proceeds thus obtained.

Blind Love, a new curtain-raiser by Charles Klein, co-author of The District Attorney, will be produced in Buffalo on March 21 by Charles Dickson.

GOSSIP OF THE TOWN.

Word comes from Salt Lake City that Victory Bateman has received an offer to appear in Charles Frohman's production, The Racing Duchess, next season.

Herr Alvary appeared at the Metropolitan Opera House last Wednesday night as Siegfried, it being his ninety-ninth performance of the part.

Bessie Byrne, assisted by Miss Staley, Frank V. LeMon, Andre Irsay de Irsa, Jerome Anthony, and Faith Morse, gave an entertainment of dramatic selections at the St. Cloud Hotel last Wednesday night.

Nellie Ganthony will appear at a benefit for the St. Andrews' one-cent coffee stands at Carnegie Music Hall on March 29.

Mrs. Erving Winslow read Ibsen's latest work, Little Eyolf, at the home of Miss Bangs and Miss Whiton, No. 43 West Forty-seventh Street, last Wednesday afternoon.

Al. Lipman, who played the leading part in The War of Wealth, broke his leg by an accidental fall in Pittsburg last week. Harry Mainhall has taken Mr. Lipman's part temporarily.

Minnie Seligman is said to be contemplating the production of an adaptation from a German realistic play called The Fallen Angel.

According to a despatch from H. L. Widner, of Widner and Stater's Theatre company, Topeka, Kans., McKee Rankin opened in that city in repertoire at the Grand to S. R. O., hundreds being turned away. "At nine o'clock in the morning," said the despatch, "every seat in the house had been sold."

Hutton and Treysor telegraphed from Chicago last week that The Ensign opened at the Lincoln Theatre in that city at a Saturday matinee to the capacity, and "turned them away" at night.

The Darkest Russia company will close on April 30 in the neighborhood of New York.

Charles W. Butler has been solicited by Charles Frohman to play the title-role in The New Boy company that tours the Canadas.

Eddie Foy is preparing an up-to-date version of Robinson Crusoe, and Fred. Edwards, his stage manager, will have the production in charge. The business of the company has been exceptionally good everywhere, according to all reports.

The Prince Pro Tem company will open in Philadelphia on May 27 for a run.

Leopold Jordan writes that Carmencita has made a great success at the Palace Theatre, in London, and that the house is crowded nightly.

Woodhull and Gray's Aunt Sally company will close in Maryland on April 27.

Eileen Desmond closed with Tim the Tinker in Wilkesbarre, Pa., and is visiting her family in Chicago. Miss Desmond sang Irish ballads at the annual banquet of the Irish-American Club of Chicago on March 17.

The New York *Mercury* is raising funds by a popular subscription to erect in this city a statue of Patrick Sarsfield Gilmore, the deceased bandmaster. About $3,000 has been collected thus far for this laudable object.

Owing to her protracted illness, Sibyl Sanderson's contract with Abbey and Grau has been canceled. She came to New York last week and has improved steadily since her arrival.

Samuel Golsen, formerly treasurer of the Lincoln Theatre, Chicago, has accepted a similar position with Hopkins' New Theatre.

Hutton and Treysor, managers of the Lincoln Theatre, Chicago, take great pride in their orchestra, which numbers fourteen, under Charley Quinn's direction. Most of the members were selected from Theodore Thomas' famous orchestra.

Lillian Lawrence, of Thomas Keene's company, assumed the part of Lady Ann in Richard III. in Chicago, and was highly praised for her good work. She is to retain the part for the rest of the season.

The statement that Blue Jeans closed season on March 6 was an error. The company continues for the usual season.

A new theatre is being built at Billings, Mont., to be opened about May 1 by the Warde-James company.

G. N. Hartley, who for several years has managed the Opera House at Missoula, Mont., is now manager of the Opera House at Great Falls, Mont., as well as of the new theatre at Hamilton, Mont. The latter house will be opened about April 20 by Griffith's Faust company.

Theatrical Tidings, referring to what it conceives to be Rose Coghlan's fitness for the role of Madame Sans Gêne, declares that she has the essential "pelvic breadth of physical magnetism." What in the world does *Tidings* mean?

Mark E. Swan is making a hit as Wylie Fox in The Kodak.

Mary Bankson plays Dame Barbara in Springer and Welty's Black Crook very successfully. Her son, James W. Bankson, has made a hit as the tramp in The Pay Train, with Florence Bindley.

The Derby Winner, which started from St. Louis last August, has proved a popular racing drama on the road. The management announce that handsome souvenirs will be distributed to each lady in attendance at the two hundredth performance at the Grand Opera House, New York, on April 25.

It has been reported that Minerva and Melytha Adams were with The Hustler. This is not so, as they have been steadily engaged with Cosgrove and Grant's Dazzler company since Sept. 3.

Allen and Atchison telegraphed from Salem, O., last week: "Punch Robertson in repertoire turned people away Monday, Friday, and Saturday afternoon and evening."

John Havacek has written a one-act farce entitled A Cold Welcome, and is at work on a comedy with Napoleon as the central character.

Clyde Fitch has fitted up apartments in Carnegie Music Hall. He retains his rooms in London also.

Samuel W. Brady has acquired the interest of the late Charles F. Garwood in the People's Theatre property, Toledo, O.

Kellar's business at the Park Theatre, Brooklyn, last week was most flattering.

The German Polyklinik will realize about $2,500 from the benefit at the Metropolitan Opera House last Tuesday night.

Feltman's Tivoli, at Fifth Avenue and Second Street, Brooklyn, was burned last Tuesday, with a loss of about $150,000.

Joseph, the farce-comedy played during the season of 1893, will be sent on a short Spring tour by W. D. Loudoun, who has engaged a company specially suited to the play.

Dudley McAdow was summoned to Kansas City a week ago Wednesday by a telegram announcing the sudden death of his mother. Mrs. McAdow's six sons, of whom Dudley is the eldest, carried out her last wishes respecting her funeral. It is the first death that has occurred in Mr. McAdow's family, and the loss is felt keenly.

Marion Ballou, who has been playing the leading role in Down in Dixie, has resigned on account of ill health, and will recuperate at her home in Boston.

The scenic features of Off the Earth are commended unstintedly everywhere. They are the work of Messrs. Gates and Morange, who are now in Washington fulfilling contracts that will keep them busy until May. George Bowles, manager of Eddie Foy, has commissioned these brilliant artists to design and paint the scenery for next season's extravaganza, Little Robinson Crusoe, and they will begin work upon the models at once. Messrs. Gates and Morange are in the van of our younger scenic artists.

Lost—24 Hours, by W. A. Tremayne and Logan Fuller, was produced by Robert Hilliard at the Metropolitan Opera House, St. Paul, Minn., on March 4, before a large audience, which received the play favorably.

Abe Thanhouser, son of a well-known merchant of Atlanta, Ga., has joined Alexander Salvini's company and will hereafter devote himself to the stage.

Adele Este has joined A Green Goods Man.

It has been announced in various quarters that Kirke La Shelle, manager for The Bostonians, will retire from that organization on the close of the Chicago engagement. This is inaccurate. Mr. La Shelle will remain with the Bostonians until the close of the season on June 1. As has already been announced in these columns, Mr. La Shelle will manage Frank Daniels next season in Harry B. Smith's new comic opera, The Wizard, which Mr. La Shelle and Arthur C. Clarke own co-jointly.

Bessie Rogow has been engaged for the Players' Stock company.

George W. Dunham has signed with Sol Smith Russell for next season.

Douglass, Roland Reed's valet, distinguished himself during the recent railroad accident in which that comedian and several of his company were injured by making several trips into a burning car to recover valuables.

Wood and Shepard will leave the Lottie Collins' Troubadours, and after a short season at Koster and Bial's will sail for England to fulfill engagements.

Mrs. Alice Seymour has joined Ullie Akerstrom.

Joseph Hart, of Hallen and Hart, has engaged Ignacio Martinetti for next season for his comedy, A Gay Old Boy.

Josephine Lindleigh has been engaged with William Malley as leading lady in After the Ball.

Governor McKinley occupied a box with his family on the opening night of Mlle. Rhéa's engagement at Columbus, O., and was highly pleased with The Parisians. This recalls an unusual incident of last season, when Mlle. Rhéa, on Governor McKinley's invitation, visited the State House during the session of the Legislature. Proceedings were suspended while the actress was personally introduced to every member as "the woman who had won the hearts of the wives of all husbands."

Cordie Davega has joined Milton Nobles for the rest of the season, to play the ingenue part in From Sire to Son.

PLAY PIRACY.

With Some Suggestions as to the Difficulty of Practical Legislation to Prevent It.

Any person who is the author of an original dramatic composition may obtain what copyright protection the law affords by sending to the Librarian of Congress the printed title of his work, two printed (or type-written) copies thereof, together with the legal fee, which is fifty cents. If this dramatic composition is published for general sale, there must be inserted upon some visible portion of the work the word "Copyright," together with the year the copyright was entered, and the name of the person by whom it was taken out.

When this shall have been done, the author has secured the right to print, publish and sell his work exclusively, and he has secured this right really, because the conditions which prevail at this time relating to his right enable him to protect it. Presumably, he has secured the right to its oral presentation upon a stage, but this proposition is merely a presumption. In reality, he has not done so, although the right of a stage presentation of such work is at this time its significant and principal value.

It is obvious that the value of such a monopoly must depend upon the ability of the owner to enforce it, and to those who have had occasion to consider the matter it has been likewise obvious that this ability has been lacking.

For several years last past interest in this subject has been growing. People have come to recognize the peculiar value of the property interest in plays, and the ease with which the apparent rights of authors are violated. THE NEW YORK DRAMATIC MIRROR, long the leading organ of the American stage and its accessories, has been tireless in its efforts to arouse the public conscience to a sense of the evil, and as the pioneer in this field of action it should be entitled to no little credit for the manner in which it has placed the question before it.

Among the many communications relating to this matter to which it has from time to time given its columns, all dealing with the law of Copyright and its inadequacy—all looking to Congress for a remedy and nearly all suggesting one penal in character, is a letter from Mr. Miller, of Erie, Pa., of date Jan. 23, 1895:

To the Editor of The Dramatic Mirror:

SIR.—Being a constant and attentive reader of your valuable paper, I have noted from time to time the commendable efforts made by THE MIRROR and the American Dramatists Club to devise means for the protection of authors and the punishment of play pirates. Truly, the product of the brain should be as much a matter of property as the work of our hands, and he who steals a play is as much a thief as he who steals a painting, a suit of clothes or a washing-machine. The enactment by Congress of a law placing the former crime on an equal basis with the latter, would be a matter of justice and the strongest incentive to the development of the American drama. But the law should be complete and include a revision of our present copyright law which, as it applies to dramatic works, is almost no law at all.

Allow me to quote from a statement made by the Librarian of Congress: "By the general tenor of judicial decisions Copyright protects the subject of publication entered (in connection with its title), and not the mere words of the title itself. Most titles have been used many times and cannot be made exclusive property by copyright or otherwise."

Now kindly tell me where the "protection" lies? A score of writers may use the same general subject—analogues, characters and even similar effects in production and each perchance be original in the general acceptance of the term. It has been demonstrated that a skillful dramatist can produce a duplicate of almost any play differing sufficiently to evade the law under the cloak of the above substantiated facts.

I hold that titles should be exclusive property—the trade-mark by which the work is known to the public. As the law stands now, a copyright is almost without value, and the most valid claim one can establish to a play is the fact of production. But all such claims are perforated with legal loop-holes, involving numerous actions at law, and resting finally upon the court's conception of the equity of the case.

Allow me to quote once more from the Custodian of copyrights: "There could be many plays of the same title, provided the subject-matter is different." Now that is what I call 'bosh.' In each play offered for copyright read carefully and judgment passed upon it before a certificate of copyright is issued? I do not suppose this is 'new ground' to the gentlemen of the Dramatists Club, but I have not seen any allusion to it in notices regarding the anti-pirate law."

I have quoted so extensively from the above forceful communication because it is an epitome of all previous ones: it states the whole cause of complaints and helps disclose how much play piracy has become a public scandal.

The whole matter is so strictly one of law, that perhaps this may account for some popular misconceptions regarding it. The law does in fact afford protection to a certain class of property in this respect, but it is well to denote this distinction—it protects it only in cases where the right is specific, and the property interest involved capable of absolute definition and description. A patent, which is a monopoly in kind, covering an original mechanical invention is easily enforcible—the rights to be protected may be seen in a model or drawing, and are set forth by the detail of specifications. A copyright, protecting the right to publish and sell a literary invention, even dramatic in character, is adequate, because a violation of this right will require an investment in money which must take the form of printed books or pictures, the whole risk at the mercy of a court injunction, with the confiscation of the property ventured, by way of damages. The remedies are entirely civil in character.

Some confusion has resulted from a failure to understand the object and scope of copyright. It is essentially a legal term and has a legal significance. It is "the exclusive right of multiplying for sale, copies of works of literature or art, allowed to the author thereof, or his assignees." Mark the significant language—"multiplying for sale." This grant of monopoly contemplated the privilege of multiplication for sale, and did not consider what we may call "stage-right" at all.

But how about stage representation of a literary invention? What form does a violation of copyright (if a copyright can be so violated) in this respect, take?

If a public lecturer should embellish his discourse by quotations from a copyrighted book, how far should he be held amenable to the law? Suppose he takes a single original line, or many lines, and uses them in this way for his own profit or advantage, what could be the measure of the author's damage, or what limitations could be justly placed upon him by any law now in existence?

Follow this suggestion from the rostrum to the stage of a theatre and see if the distinction can be marked by a legal rule.

And here, for the purpose of a correct understanding of the matter, it will be well to note the distinction between copyright, as already defined, and stage-right.

Mr. Pinero is the owner of the copyright in a play called The Profligate. He is the author of the work, has had it printed and has placed it upon sale at a stated price per copy. Miss Burroughs is exhibiting this work orally upon the stage and she may be the possessor of the exclusive right to so produce it. The right existing in Mr. Pinero may be violated without in the least affecting the property interest held by Miss Burroughs, unless, indeed, it might be to her advantage, for a wider knowledge of the printed book might stimulate a public interest to see the play. The right vested in Miss Burroughs may be repeatedly violated without any injury to the property interest remaining in Mr. Pinero. The violation of the right in Mr. Pinero is fraught with danger; it requires a printer, a bookseller and a purchaser—all competent witnesses to testify against the investment. The violation of the right possessed by Miss Burroughs requires no capital—it may be done in its simplest form by a retentive memory and a group of listeners.

It follows then that the property interest to be protected is that which one may have in the stage-right of a dramatic literary composition, and as copyright related primarily to a substantial property in the shape of printed books or pictures, stage-right is related to it only as (in the language of the law) "a probable legal incident."

The present remedies for a violation of copyright are by an action for damages, or a writ to enjoin the act, but these are ineffective as to stage-right, because, as above suggested, its status is not yet clearly defined by precedent.

This laxity in the law will not surprise those who know how cautiously it moves to meet changed conditions in society. Statutes are enacted carelessly enough, as every court knows, but a score of efforts must sometimes be made at a remedy before one is found to conform to reason and rule. The law of copyright itself is a creature of recent birth, following slowly the art of printing, which provoked it. As late as the day of Mr. Blackstone it was a doubtful and indefinite right, and he scarcely alludes to it in his great Commentaries. He hunted vainly for some theory by which he might attach it to the common law, and finally strained his great mind to suggest that it might be based upon the rule of "Occupancy." Mr. Macauley, a man so much its debtor, bounded by the closest legal limitations, and it has waited almost until to-day to find an honest place in statutes enacted to enforce it. In the common law it is merely a shadow, while stage-right is not known at all. This will conflict with the theory behind "manuscript" right, but it is none the less true. The justice which would proclaim stage-right is a part of the equity of common law, but the vital force to make it effective must find a foothold in some statute yet to be enacted.

What that statute is to be may well trouble the mind of dramatist and law maker. It will be no easy matter to fix among the rules of law a right which courts have from the beginning regarded with suspicion. And the difficulty is only helped by the fact that the present law of copyright says with most excellent directness that an author, in the case of a dramatic composition, "shall have sole liberty of publicly performing or representing it, or causing it to be done."

"That grant," says one gentleman of legal mind, "is valueless—because it conflicts with established rules of law covering property in general: could the law give to one who claims it as invention, the sole right to a winning smile—a peculiar poise of the head—a graceful gesture, or a sweet melody? It can give him the right, when his melody is represented by a writing to sell the printed copies thereof, but any person who may hear it may whistle or sing it at will, and that in solitude or multitude. It is indefinite, vague, ephemeral. It conflicts with established rules of law covering the dedication of property rights to the public: stage-right is that incident to copyright which is of necessity dedicated to the public."

And this, from the opinion of a Judge of long experience upon the bench, passing upon one of the few causes where stage-right has been a matter at issue.

"When I come from the play, may I not relate what I have seen to my wife?

"And for a proper telling may I not use the language of the text if I be able to recall it?

"And am I debarred from similar gesture and action should I desire to use them?

"And may I not call my servant who was in the pit to aid me in the recital, and will the law limit me to one servant?

"And if my wife have pleasure in the hearing may she not invite her neighbor in to share it with her, and will the law limit her to one neighbor?

"And is this right, which I properly exercise in my domestic hall, prejudiced by a transfer to a neighboring stage?"

I quote from the letter of Mr. Miller a paragraph which speaks for all dramatists, and bores directly to the centre of the controversy:

"Truly, the product of the brain should be as much a matter of property as the work of our hands, and he who steals a play as much a thief as he who steals a painting, a suit of clothes or a washing-machine."

"That is the question."

A man who steals a suit of clothes is guilty of larceny. Larceny is "the felonious taking and carrying away of the personal property of another with the intent to deprive the owner thereof." It is a crime. But if you should place the clothes upon the person so firmly that he could not get them off, he must of necessity carry them away, and if you could give him the clothes and retain them too, you would much confuse the legal definition of larceny.

A song may be an original of the brain; unsung, its author would be the absolute possessor, "by occupancy" so please Mr. Blackstone, or otherwise; once sung, it may be injected into the brain of an auditor who must of necessity carry it away, and the author is not deprived of it; and the auditor may sing it to another, and not impair the author's ability to do likewise. But if the author print the song, and the auditor carry it away in that tangible form, it may be larceny. Copyright, like patent right, looks to a right in substance.

Again:

"The enactment by Congress of a law placing the former crime on an equal basis with the latter, would be a matter of justice, and the strongest incentive to the development of the American drama."

Once more Mr. Miller speaks in the familiar language of his colleagues. And this attempt was made. On April 11, 1894, Judge Dittenhoefer submitted to the Society of American Dramatists of New York, the following suggested amendment to the Copyright law:

AN ACT to amend Title 60, Chapter 3, of the Revised Statutes of the United States, Relating to Copyrights.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress Assembled, that Section 4,966 of the Revised Statutes be and the same is hereby amended so as to read as follows:

SECTION 4,966: Any person publicly performing or representing any dramatic composition, or operatic composition, for which a copyright has been obtained, without the consent of the proprietor "of said dramatic composition, or operatic composition," or his heirs or assigns, shall be liable to damages therefor, such damages in all cases to be assessed at such sum, not less than one hundred dollars for the first and fifty dollars for every subsequent performance, as to the court shall appear to be just; "and in addition thereto such person or persons shall be guilty of a misdemeanor and liable to imprisonment for a period not exceeding one year. Any injunction that may be granted by any Circuit Court of the United States or by a Judge thereof, restraining or enjoining the performance or representation of any such dramatic composition, may be served on the parties against whom such injunction may be granted anywhere in the United States, and shall be operative and may be enforced by proceedings to punish for contempt or otherwise by any other Circuit Court or Judge in the United States, but the defendants in said action, or any or either of them, may make a motion, in any other circuit, in which he or they may be engaged in performing or representing said dramatic composition, to dissolve or set aside the said injunction upon such reasonable notice to the plaintiff, as the Circuit or a judge before whom said motion shall be made, shall deem proper; service of said motion to be made on the plaintiff in person or on his attorneys in the action. The Circuit Courts or Judges thereof shall have jurisdiction to enforce said injunction and to hear and determine a motion to dissolve the same as herein provided, as fully as if the action were pending or brought in the Circuit in which said motion is made.

This amendment was by the Dramatists Society taken to Washington and submitted to Congress. It was referred to the Committee on Patents for consideration; a most doubtful reference, but one entirely in accord with the record of that body, and the prevailing legal view of the property interest in stage-right, as it relates to copyright. The proceedings which followed were of a most interesting character. At the very threshold of the tribunal which must one day recognize it, the measure collided with the influence of tradition, and all the bigotry that awaits upon it. Argument was useless; the representatives of the Dramatists spoke in vain; it did not avail THE DRAMATIC MIRROR to quote a maxim as old as the principles which were interposed to wreck this measure, that "wherever there is a wrong, there is a remedy." When the committee had agreed with itself and its predecessors that the right sought to be protected was "constructive property" it had not far to go to reach the further proposition, that a person could not well steal it. Its members had always seen the conversion of property manifested upon some article of absolute substance. It was the way Mr. Hutcheson had observed the crime of larceny committed in Texas. He had been unable to convert any "constructive property" in the shape of "valuable sentiments or ideas" and retain them for his own use. Mr. Robbins, of Alabama, was a like unfortunate, and the bill was killed.

I have quoted the act in full because it is the first and most important effort at the needed reform. In the experience to grow out of it lies the basis upon which to found some successful future action. The spirit shown by its promoters was a progressive spirit, but the connection of Judge Dittenhoefer with the penal clause of the amendment, should not be too seriously taken. He doubtless remembered the observations of Mr. Jerome upon stage law, and yielded to the blandishments of association. For in the enactment of that penalty, to which the eyes of every indignant dramatist were turned, the difficulties of the situation would have thickened. Stage-right, an unwelcome intruder among the rules of civil law, in the criminal code would have been a veritable spectre at the feast.

What would have been the indictment to cover the case of a violation of stage-right, drawn by the average district attorney, and what would have been the judgment of a court upon a motion to quash it? Who would have publicly performed or represented, the copyrighted dramatic composition—the guilty manager, who was not upon the stage, the leading man, who produced only a portion of it, or the soubrette, who shared with the rest of the troupe, the fragments?

Yet it might have covered the case of the unlawful production of, say Shenandoah, by title and text complete, if our average pirate were in the habit of offending in that way. This, further, from the letter already quoted:

"A score of writers may use the same general subject—analogues, characters and even similar effects in production and each perchance be original in the general acceptance of the term. It has been demonstrated that a skilful dramatist can produce a duplicate of almost any play, differing sufficiently to evade the law under the cloak of the above substantiated facts."

Read the above statement from Mr. Miller, gentlemen of the Dramatists Society! Let its significance sink deep into your understanding. It is the truth, the whole truth and nothing but the truth. Your law—your remedy—must meet and beat that proposition.

For if the pirate can so evade the civil law, how poor the chance to convict him under the criminal code where every presumption is tendered the offender. A criminal law must declare to all persons exactly the act to be avoided—exactly the act which must not be committed; not an act, similar to some other act which must not be committed.

"I did not," says the pirate, "perform the play of Shenandoah. Certain persons with whom I was associated performed a play entitled During the War, which had the same number of acts, required similar costumes and treated of the same subject-matter. But this is in a general way true of all war plays. The persons performing During the War used neither the same accents, actions nor gestures as are used in Shenandoah. The text may have been similar, but it was an English text composed of words which are of necessity, common property. The order in which the words came, and their arrangement in sentences were also similar, but I cannot be convicted of performing this specific play by proof that I performed one that may have resembled it."

This and much more; the government would pay the costs and the pirate would go free.

But if Judge Dittenhoefer submitted the penal clause of the amendment in response to a demand that would have that as the first remedy, he suggested the injunction clause because he was a lawyer. It is even true that if this alone had been suggested, the measure might have been carried successfully through the house. Irrespective of consistency, the present copyright statute clearly recognizes stage-right, and vests it in the owner. The contempt power of a court is its largest power, and in its exercise it sits alone. It is a power which, if strictly exercised, is without appeal, scarcely bounded by the rule governing a wise discretion, and to which the President of this Nation is as much amenable as he is to the laws defining crimes. Wherever this power can be invoked to restrain an act, it is the most effective in the law, and the design of Judge Dittenhoefer was to widen the jurisdiction of this power in the Federal courts, so that a writ issued within the jurisdiction of New York might serve to restrain the operations of a migratory pirate within all the other jurisdictions of this country. It might have operated in this way:

A pirate is playing a garbled version of Shenandoah under the title of During the War, and he could successfully defend against a civil action for damages, or a criminal prosecution. But Mr. Howard goes by attorney and affidavit to the nearest Federal Judge, and alleging that his copyright is being violated, the pirate is by writ which is served upon him temporarily restrained from performing the play. If he fail to answer, the injunction is made permanent. But if he appear he will endeavor to show the court that he has been guilty of no violation of Mr. Howard's copyright. The question is one of fact, appealing in Mr. Miller's language "to the court's conception of the equity of the case." If that conception be acute, and the court's disposition one of fairness, he may conclude that the play of During the War is an infringement of Mr. Howard's copyright, while its perverted and inferior text is likewise a fraud on the public. He will make the injunction permanent and the pirate then goes forth with a field of titles to choose from, but a very limited scope of text as it may relate to Shenandoah. If thereafter he performs a play which "in the court's conception of the equity of the case," is a violation of the injunction, he is punishable by fine, and imprisonment during the pleasure of the court.

Mr. Miller's sound judgment bumps against another vagary of judicial opinion as cited by the Librarian of Congress, himself excusably confused as he entangles himself in the question: "By the general tenor of judicial decisions copyright protects the substance of publication (in connection with its title) and not the mere words of the title itself. Most titles have been used many times and cannot be made exclusive property by copyright or otherwise."

In the beginning the reverse was the case and the title alone could be protected. The modification and final overthow grew out of the legal opinion which declared "that while it was necessary, in order to receive the protection of the law that literary property be put into some form, the author's property does not consist of the form or the substance upon which his mental productions are inscribed, but in the thoughts, sentiments and ideas themselves." This was a new doctrine, and as to copyright it helped along the general paresis of the legal mind. It was not the theory of the law of patients and it is not now. Results and ideas in the abstract cannot be the subjects of monopoly; they are of necessity free to all who may acquire or attain them. But one may patent a novel, mechanical method of securing a result, and when he can give an original idea a manifestation in form he may own it. There are many patented machines to write upon paper with type but the mechanical methods by which that result is attained, are different.

The foregoing has been only an attempt to make clear the situation as it now exists, that dramatic authors may understand the status of stage-right before the law and take measures to correct it. The remedy will go further than a revision of the present copyright law, if indeed, it lie in that direction at all. The better opinion will say that it does not, for copyright and stage-right are two separate properties, radically different in character. Stage-right is a substantial property, but the law must specifically define it. When it has done so it can protect it, and the protection may be either civil or criminal.

Without venturing to suggest here the procedure of correct legislature, it may be stated that the recent action of the Dramatists Club in publishing a list of copyrighted plays for distribution among the theatres of the country, is a wise one. It is another move in the direction of organized and united action and will at least result in showing what managers wink at piracy. They are short-sighted business men who assist in this evil. With them, as with all others, an honest policy will be found the best one.

S. M. GARDENHIRE.

REFLECTIONS.

Edgar L. Davenport's acting as Philip Norton in The War of Wealth was favorably commented upon by the Philadelphia critics. Mr. Davenport has played many parts during the past three or four seasons and he has won for himself an enviable position among the handsome young leading men of the day. It is announced that Mr. Davenport will be seen in a prominent part in the production of Frank Mayo's dramatization of Mark Twain's Puddin' Head Wilson, which will be elaborately staged at the Herald Square Theatre after the engagement of the Potter-Bellew company. In this play Mr. Mayo will appear in the title-role.

Harry Brown has joined the Prince Pro Tem company.

W. A. Whitecar as Victor Staunton, and Laura Almosnino as Hope Staunton, in The White Squadron, are highly praised by the press wherever they appear in The White Squadron.

Corse Payton and Etta Reed are enjoying a good business in the West. David J. Ramage, Mr. Payton's manager, writes that the attraction plays to standing room frequently.

The Young Mrs. Winthrop company closed temporarily on Saturday and will resume on Easter Monday.

Louis F. Nethersole, in a letter from Cleveland, O., to Alfred Ayres, says: "I am glad to tell you that my sister's success in the West has been past our most sanguine expectations. I have never seen such marvelous business."

A book of lyrics is to be issued in connection with the Viking performances to be given at Carnegie Hall by Estelle Clayton during the second week of May for the benefit of the Actors' Fund of America. The book of lyrics will be a pamphlet of one hundred pages with a handsomely designed cover. Manager Lykens reports that the pages reserved for advertisements are being rapidly disposed of.

Kate Toncray has been engaged by Thomas W. Keene, and has joined that star.

Mlle. Thalia writes that for the first time in her six years' experience she met a minister who recommended a theatrical performance. A week ago last Saturday Mlle. Thalia, who is now touring in the South, played Pygmalion and Galatea, and the Rev. Mr. Luther referred to the play in the pulpit the next day, expressing the opinion that those who had missed the performance had missed a treat.

Dan McCarthy, who recently after a performance in Trenton, N. J., was forced to leave his company, owing to a severe attack of grip, went at once to the Post-Graduate Hospital in this city under the care of his physician, Dr. J. C. Smith, and expects soon to be in normal health.

David E. Dow is no longer connected with Hands Across the Sea. William E. Smith has taken his place as manager of that attraction.

E. J. Heffernan has joined John Kernell in McFadden's Elopement, in which he plays the part of the rural professor.

A new theatre will be erected at once on the site of the Opera House burned at St. Cloud, Minn., on Feb. 25. It is expected that the new house will be ready by Sept. 1 next. It will be managed by E. T. Davidson, who is also manager of the Opera House at Brainerd, Minn.

The Fencing Master company, under the direction of John F. Harley, returns from the Pacific coast over the Northern Pacific Railroad, receiving guarantees in nearly every town in which they play on the Eastbound journey. This attraction will also make a side trip to Winnipeg, Man.

THE MIRROR has received a novel photograph with the compliments of Leafy Norinne Sylvester, the eight-year-old daughter of Manager J. W. Sylvester, of the Marion Opera House, Ocala, Fla. The photograph, which is inscribed with the date of March 6, 1895, shows Miss Sylvester looking brightly through a frame made of a copy of THE MIRROR.

IN OTHER CITIES.

BALTIMORE.

A thoroughly American play, dealing with the problems of the day, up to date, well acted and well staged, is The District Attorney, which was presented at Harris' Academy of Music 11. The story of the drama was popularly supposed to grow out of the revelations of the Lexow Committee, but this is not the fact, as the occurrences detailed could well have taken place in any of our large cities. Just at present the reform element in municipal affairs is very strong here, and this well-written, strong play will have the undoubted effect of stimulating that movement. Harrison Grey Fiske and Charles Klein, the co-authors of The District Attorney, thoroughly understood their subject, and handled it in a masterly manner. The co. is a strong one, including many well-known people. In the cast are William Courtleigh, Frank Mordaunt, George Fawcett, Odell Williams, Charles S. Abbe, Edward J. Morgan, Lawrence Eddinger, W. B. Smith, Harry E. Chase, Alfred Blakely, J. E. Coyne, T. E. Richmond, Annie Irish, Lizzie Hudson Collier, Adele Ritchie, and Emma Stevens. Aladdin, Jr., 18-23.

At Ford's Grand Opera House the Tavary Opera co. appeared in Il Trovatore and were well received. There are several well-known favorites in the co., including Nina Bertini-Humphreys and Guille, the French tenor. Madame Tavary was not in the best of voice last night, as she was evidently suffering from a cold. Guile at the opening was not as clear as usual, but he soon came out strong and redeemed himself. During the engagement the co. will present a repertoire of operas, including Martha, Lohengrin, Tannhäuser, and Cavalleria Rusticana. E. H. Sothern 18-23.

The Stoddard lectures have been remarkably successful at Albaugh's Lyceum Theatre. The attendance has been so large that standing room was at a premium at every lecture. Mr. Stoddard has always been well received in Baltimore, but this has undoubtedly been his most successful engagement. Lillian Russell 18-23.

At the Holliday Street Theatre Henry Arthur Jones' melodrama The Silver King was produced before a large audience, who thoroughly enjoyed its sensational incidents. A Railroad Ticket 18-23.

John F. Field's Drawing Cards proved a drawing attraction at the Howard Auditorium. Hopkins' Trans-Oceanic co. 18-23.

Reilly and Wood's co. gave a good variety exhibition at Kernan's Monumental Theatre. Weber and Field's Own co. 18-23.

Nina Bertini-Humphreys, who sang here last Summer with the Hinrich's Grand Opera co., is doing excellent work with the Tavary co. Miss Bertini has many friends in this city who will welcome her.

Irene Bentley, a charming Baltimore girl, made a most favorable impression last week in The Dazzler co. She has been on the stage but a short time and has made very satisfactory progress.

There is some prospect of a comedy co. at Harris' Academy of Music during the Summer season. This would create competition, but I question as to whether it would prove the life of trade.

Tunis F. Dean has returned from New York, where he has been on a business trip for the past few days. Mr. Dean saw all of the running attractions at the metropolitan theatres and expects to have some of them at the Academy during the coming season.

HAROLD RUTTLEDGE.

PROVIDENCE.

Sowing the Wind was presented at the Providence Opera House 11-16, and declared one of the strongest and most interesting dramas seen here this season. The play, aside from being well constructed, was interpreted by one of Frohman's efficient cos., with Mary Hampton, J. H. Gilmour, and Thomas Whiffen in the cast. In brief, the play made the biggest kind of a hit, and attracted large audiences at every performance. A Gaiety Girl 18-23.

Joe Ott, who is pleasantly remembered here as the droll comedian with The Dazzler co., began a week's engagement at Keith's Opera House 11, appearing as Prof. Jupiter Mars in his new piece, entitled The Star Gazer. The farce affords Mr. Ott a splendid vehicle for his comedy work, and was amusing from beginning to end. His supporting co. was good, and the members introduced a number of pleasing specialties. Good business was done, and the engagement was very satisfactory.

Peter Dailey in A Country Sport plays a return date at this house, opening 18.

Killarney and the Rhine pleased the patrons of Trowbridge's Star Theatre 11-16. J. E. Toole enacted the leading role of Gorman Conrad in an enjoyable manner. His singing and dancing were features of the performance. The other characters were in capable hands, and the piece was well staged.

J. I. Dowling and Myra Davis in Captain Herne 18-23, followed by Nobody's Claim 25-30.

The London Gaiety Girls had a good week at the Westminster Theatre 11-16, probably the largest of the season. French Folly co. 18-23.

Susie Clayton (Mrs. Charles Phillips), who has been playing in The Country Circus co. through the South, arrived here Sunday, 10. During a performance week before last in Savannah, Ga., she was kicked by one of the horses and sustained painful injuries including a broken leg.

It is pleasing to know that through the efforts of William H. Wing, of this city, Providence music-lovers will be given an opportunity of hearing Ysaye, the Belgian violinist. He will give a concert in Infantry Hall 28, assisted by Miss Gertrude Edmunds. Mr. Wing has also arranged for a two-days' musical festival May 6, 7, when the Arion Club will give concerts assisted by Mmes. Melba and Nordica, Ben. Davies, Gertrude May Stein, and W. H. Sherwood, pianist. These will undoubtedly be the most noteworthy musical events that Providence has seen in several years.

Dan Tourjee is at his home in this city.

David Robinson, advance agent for Reed and Robinson, was in town the past week.

Manager Phillips, of Trowbridge's Star Theatre, is forming a very strong stock co. to appear at his theatre at intervals during the rest of the season.

Treasurer Herman Parkin, of the Westminster Theatre, will be tendered a benefit 31, when a grand concert will be given.

J. C. Duff, in advance of A Gaiety Girl, and John E. Hogarty, of Peter Dailey's A Country Sport co., were here 14.

A representative for John A. Flynn, manager of the Gaiety Girls co., told me their business had been better this season than that of the two previous seasons.

Comedian John F. Byrne is at his home in this city.

HOWARD C. RIPLEY.

BUFFALO.

Sealed Lips is the mysterious title of a new play written by W. C. Hudson, presented at the Academy of Music 11-13. The play is a strong one in many particulars, and will develop into a popular success after some pruning. Arthur Lewis and Zeffie Tilbury Lewis carried the honors of the play. Robert Meech, a son of John Meech of the Academy, is also in the cast. Olga Nethersole plays a return engagement at the Academy 19-21.

The Star Theatre was dark the entire week.

Steve Brodie drew big crowds at the Lyceum in his well-known On the Bowery. An enormous diamond horse-shoe sparkles on Mr. Brodie's shirt front. From a dramatic standpoint, Mr. Brodie might not be called a high-grade performer, but one thing is certain—he is playing to crowded houses. Down in Dixie 18-22.

At the New Court Street Theatre, The Night Owls had good houses 11-15. The co. was not up to its usual standard. Stroh's Vaudevilles 18-22.

At Shea's Music Hall, Troja, who is a Lottie Gilson on a larger scale, is singing herself into the hearts of the merry crowds that gather at this popular resort. The Bonitas are also great favorites. The Russells, a variety team, are under engagement at this house for the week. They were subpœnaed as witnesses in the Robinson-Gibbs murder trial which has excited considerable interest throughout the States and among the profession. Clarence Robinson and his wife Sadie were arrested in Cleveland last Fall on a confession that they had murdered Montgomery Gibbs, a lawyer, of this city, last April. Gibbs was shot on Delaware Avenue, the principal residential street of the city, and no clue was obtained until the confession appeared. It subsequently developed that Robinson had invested $2,000 in a variety co. and stranded in Jamestown in the early Spring of 1894 and came on to Buffalo, moneyless, and meeting Gibbs at night attempted to waylay him. Gibbs, being a larger man, successfully resisted, when Robinson's wife who was in man's attire shot Gibbs through the head. The trial is now on. The confessions of either have not yet been introduced in evidence. Each charges the other with firing the fatal shot.

BERT HART.

LOUISVILLE.

The Temple Theatre will be dark until 21, when Wilson Barrett comes. Interest is felt in his production of The Manxman, which is announced.

Rose Coghlan appeared at Macauley's in A Modern Duchess, Diplomacy, and A Woman of No Importance 11-13. The Country Circus 14-16.

The New York Stars Specialty co. filled a good week at the Avenue, commencing 11. A Baggage Check 18-23.

The Garnella Brothers in The Trolley System appeared at the Grand Opera House 11-16. Clay Clement 18-23.

Whallen and Martell's co., with Voujere as the strong card, drew unusually large business at the New Buckingham. The bicycle specialty of the Martells is one of the best of the kind performed on the vaudeville stage.

Charles L. Blackburn, scenic artist, died on 12 after a lingering illness. Mr. Blackburn was connected with Louisville playhouses for a period of thirty years, in that time doing much excellent work.

Sousa's Band comes to the Auditorium April 16. Currie Duke, the young violinist, daughter of General Basil W. Duke, is the soloist, and her home people will without doubt accord her a most hearty welcome.

The Louisville Mandolin and Guitar Club, under the direction of J. M. Strauss, is doing excellent work. At a recent number of engagements they have performed "up-to-date" selections in a most artistic manner.

Hattie Russell, who was here with the Rose Coghlan co., revived memories of the old stock days under Barney Macauley. Miss Russell, together with her sister, Ada Rehan, were members of that organization.

Courtenay Thorpe and John T. Sullivan have exchanged parts heretofore played by them in Rose Coghlan's new play, A Modern Duchess. Mr. Sullivan will hereafter play the part of Lord Ullswater.

William C. P. Breckinridge will lecture on "The Problems of To-day" at Library Hall 15.

Laura Booth left The White Squadron co. at the conclusion of the engagement here.

CHARLES D. CLARKE.

JERSEY CITY.

Willie Collier and co. opened at the Academy of Music 11 in One of the Boys to fair business. The play is a quiet one—no sensations—and is interpreted by a remarkably good co. Mr. Collier became a favorite at once. The support includes M. L. Heckert, Charles W. Allison, H. A. Smith, Charles Canfield, Gerard Anderson, Edward Clark, Elaine Winter, Louise Allen Collier, Helen Remier, and Mattie Earle. The District Attorney 18-23; In Old Kentucky 25-30.

Appearing at the Bon Ton Theatre 11-16 were the Reed Family, Zamora, Four Lassards, Allyn and Lingard, Von Leer and Barton, Bijou Mignon, Fredo and Stone, Georgie Girard, James H. Cullen, the Fergusons, the Ducrows (second week), Samuel Burt, Birch and Bartlett, Jack Masters, and John and Edna Sanders. The bill is a very long one. Business good.

William Hoey's Flams co. will close season at Brooklyn, N. Y., 23.

John W. Norton, the late Western manager, who was killed in a railway wreck recently, has left the residue of his estate—$50,000—to his sister, Annie J. Hamilton, of this city.

The Food Exposition at Oakland Rink is drawing largely. For the first week, 4-9, 9,846 admissions were received at the door. The show closes 23.

Cora Tanner called on Mrs. Henderson at the Academy of Music 13. They spent a pleasant hour chatting over by-gone days. Miss Tanner was always a favorite here, and drew big houses.

Robert Brower, who managed the tour of Young Mrs. Winthrop this season, is staying in this city at present with relatives.

William Broderick, late of the Pauline Hall Opera co., was entertained by the Hereford Gun and Fishing Club at their club house, near Cape May, 9.

J. S. Berger is rendering exquisite cornet solos at the Academy of Music this week between the acts.

WALTER C. SMITH.

ATLANTA.

James A. Herne's Shore Acres was given at De Give's Grand, beginning 5, for three performances. The play proved to be unusually strong, full of pathos, with a sufficient dash of genuine comedy in the character portrayals. The co. is excellent. Pecuniarily the attraction fared well.

Alexander Salvini 7, 8 and matinee to large audiences. He appeared in Ruy Blas, Three Guardsmen, and The Student of Salmanca.

William Geppert gave a symphony recital at the Freyer and Bradley Music Hall 9.

W. M. Wilkison, Salvini's manager, has gone on a tour to the principal Mexican and Central American cities, perfecting arrangements for his star's appearance in Mexico. Salvini is actively preparing Hamlet and will be seen in it for the first time on April 3 at the Walnut Street Theatre, Philadelphia.

Herbert Mathews has returned from the East and is pushing the work on the New Lyceum.

Gilmore's Band and the Fast Mail are underlined at the Grand.

The members of the Roland Reed co. are rapidly recovering from the bumps and bruises sustained in the recent railroad wreck, while en route to Jacksonville, and I am informed that all will be in readines when the curtain-bell rings, 13. The stories of the disaster told by the members are not pleasant, and the little holiday of five or six days' lay-off does not half atone for the injuries received, when the Southern flyer telescoped itself on a side-track.

During Salvini's engagement here Abe Thanhauser signed an engagement with that actor. He is to join the co. in Philadelphia next April, when he expects to devote himself to legitimate comedy. He is remembered well for the stirring work he did recently in Young Mrs. Winthrop in a benefit performance at the Grand.

ALF. FOWLER.

ST. PAUL.

At the Metropolitan Opera House, Rice's Surprise Party, a strong and clever co., produced the Columbian extravaganza 1492, 10-16, opening to large houses and a good sale that promises a good week's business. Mark Smith as Isabella was decidedly good. The co. includes W. H. Sloan, William McMahon, Felix Ross Snow, Hugo Gerber, Gertrude Rutledge, May Osborne, Yolande Wallace, and Carrie Behr. Fleurette is a very graceful dancer. A new and pleasing feature introduced is a Trilby, the living picture of Du Maurier's heroine, who sings "Ben Bolt" in a very feeling manner. The co. give a very attractive performance. Herrmann and Madame Herrmann 17-20; Marie Jansen 21-23.

At Litt's Grand Opera House, Effie Ellsler and her excellent co. presented for the first time in St. Paul Robert Drouet's melodrama, Doris, 10-16, also by request, Hazel Kirke, at the Wednesday matinee, opening to a large attendance and appreciative audiences. Miss Ellsler has an exacting part as Doris Vane and was especially strong and impressive in the pathetic passages. Robert Drouet gives a manly impersonation as Kenneth Ashleigh. Frank Weston was decidedly good as the bluff, jovial and ingenious doctor. George F. Farran did good work as Stephen Brand. The play took well. Miss Ellsler, Mr. Drouet, and Mr. Weston were favored with repeated curtain calls at the end of each act. The Man Without a Country 17-23.

Manager L. N. Scott, of the Metropolitan, is kept on the alert in presenting first-class attractions at the three theatres under his management and is a very busy man. Mr. Scott speaks very highly of his able assistant, Charles E. Beech, at the Metropolitan, who has been with him from his first start in the theatrical business.

GEORGE H. COLGRAVE.

DETROIT.

Olga Nethersole opened at the Detroit Opera House 11 in Camille, appeared Tuesday evening in Frou-Frou, and closed her engagement Wednesday evening in The Transgressor. The verdict from the time of her first performance of Camille in New York has been that a star of the first magnitude has arisen whose brilliancy was apt to dim some of the older lights. In Camille she is excelled by no one on the stage to-day, with the one exception of Duse, in the opinion of your correspondent. Her repertory as given in Detroit was a splendid one, and no one who had the pleasure of seeing her could doubt that she possesses that rare, inexplicable something which carries us out of the role of critic into that of admirer—that compelling strange power which we call genius. Her genius she embellishes with the touches of an artist, and in her performances the few minor faults are overlooked in the fascination of the complete whole. Miss Nethersole certainly has a career before her, with youth, a beautiful face, and real genius, she stands to-day almost without a rival in her chosen art. Her gowns worn during her Detroit performances were poems, bewilderingly beautiful. Minute attention was given to the smallest details in the stage settings, and the co. surrounding her was an admirable one. The only thing that one could possibly wish for during her Detroit engagement, was that she had larger audiences. It is a pity that Detroit did not show her appreciation of the best, and turn out en masse, instead of leaving it to the few to enjoy such superb acting as Miss Nethersole's.

Following Miss Nethersole at the Detroit we were favored with a return of The Amazons, played by Charles Frohman's company, headed by Johnstone Bennett. We were introduced to the Amazons early in the season, and were, therefore, glad to welcome them back. The engagement was for 14-16.

The Lyceum was opened 13 with Fred. W. Stroh's Vaudevilles. The principal attraction of the co. is Fougère. The manager of the enterprise, Mr. Stroh, is a Detroiter.

The attraction Manager Shaw announces for next week at the Lyceum is Oliver Twist.

At Campbell's Empire we had a revival of The Galley Slave 10-16. The co. presenting the play is under the management of the author's son, Robert Campbell. Mise Telephonia 18-23.

The Span of Life 10-16 at Whitney's, to be followed by Gus Hill's Vaudevilles.

KIMBALL.

MILWAUKEE.

Robert Downing appeared at the Davidson 10 in Ingomar and David Garrick. The attendance at either performance was not large. Clay Clement followed 11-16 in The New Dominion. Mr. Clement as the Baron von Hohenstauffer aims to impersonate an educated German of refinement and in this particular his efforts are a decided relief from the German characters we have been accustomed to see on the stage. The piece naturally affords the principal opportunities to Mr. Clement's role and slights the other characters so that taken as a whole it is not comprehensive or strikingly attractive. The co. might be strengthened in one or two parts. Louis Thiel gave a splendid impersonation of a negro servant and Frances Drake displayed marked ability in the part of Flora May Randolph. With study and experience her future must be a successful one.

William Morris played his second engagement of The Lost Paradise this season at the Academy 10-13. Business was not large, but satisfactory. The cast has been somewhat changed, and in the part of Ralph Standish an improvement is noted. Mr. Morris continues to use the rising inflection of his voice at times when the falling inflection is expected and proper, which mars his otherwise excellent work. This fault is also noticeable in Miss Gaunt, who has evidently acquired it through having played opposite parts to Mr. Morris for so long.

A Green Goods man pleased small audiences at the Bijou 10-16. Paul Dresser is very amusing as Herman Blatz, and some very good specialties are introduced.

The Bijou Stock co. (Giffen and Neill's) begin a season of four weeks 17 in 7-20-8, to be followed by Captain Swift. Manager Sundin expects business to show a marked improvement during this period.

The local critics on the daily papers were unduly severe in their abuse of Clay Clement and his play, The New Dominion. One paper in particular seemed to have been waiting for an opportunity to tear someone to pieces, and The New Dominion chanced to be the unlucky opportunity.

Charles P. Salisbury, who has been chosen manager of the Exposition Music Hall, is an energetic worker, and well posted on theatrical matters. He has started in with a determination to supply only first-class vaudeville artists and is satisfied that there are enough novelties left that have never appeared here to insure a successful Summer season.

Manager Rodriguez has decided to play only first-class attractions at the Academy next season at higher prices.

Frank Dodge, acting manager of The New Dominion, was formerly treasurer of the Academy.

The People's Theatre will pass out of existence after this week; the building will be razed to make room for a new one. Manager John Raynor hopes to have a new house by the opening of next season.

E. T. MCDONALD.

KANSAS CITY.

Rhea opened to a good house at the Coates 11 and drew fairly during the week presenting The Parisians, The New Magdalen and Lady of Lyons. The co. was good, including W. S. Hart and Robert Conness, of this city, who joined the co. at the opening of the season. He has made good progress and deserves praise for his earnest and intelligent acting, 1492 18-23.

The Girl I Left Behind Me made a very strong impression and drew excellent houses at the Grand 10-16. Maude Harrison, Violet Rand, Macklyn Arbuckle, Thomas Oberle and James E. Wilson were all strongly cast. Hallen and Hart 17-23.

Herbert Cawthorn in A Cork Man drew fairly at the Ninth Street Opera House 10-16. John Griffiths 17-23.

Ellen Beach Yaw will be at the Auditorium 18.

W. S. McAllister, manager of the Auditorium, has gone to New York to book for next season the strongest attractions that liberal terms and guarantees can secure. The National Bank of Commerce now owns the Auditorium and have decided to push it strongly to the front.

During the Summer the Wagenhals-Kemper Stock co. will play at the Coates and Daniel Frohman will have a good co. in Frohman's successes at the Ninth Street.

Washington Park will have a good Summer opera co. as will also Fairmount Park coupled with musical features. The Fairmount Auditorium, now being erected, will be a model Summer amusement structure being open a little distance above the ground and at the rear of the stage. It will seat 1,500 people and happy the actor who can play there and enjoy the delightful life at the beautiful resort in the cosy cottages beside the lake.

FRANK B. WILCOX.

NEW ORLEANS.

A Texas Steer made its first appearance here at the Academy last week. Cleveland's Minstrels 17-23; Zeffie Tilbury and Arthur Lewis in Sealed Lips 24-30.

James O'Neill, who is a great favorite here, was at the Grand Opera House last week, presenting Monte Cristo and Virginius to fine audiences. Wang 17-23; Sadie Martinot in The Passport 24-30.

A Romance of Coon Hollow was the attraction at the St. Charles Theatre and drew fair houses. Ezra Kendall 17-23.

The doors of the French Opera House are now closed and the artists have gone home with little money and a great deal of experience. Manager Durien, who mismanaged the opera last season and did not pay his artists, will not be at the head of the enterprise next year. There is some talk of combining with the stockholders of the Montreal (Canada) Opera House to engage a French opera co. for six months, to be divided between New Orleans and Montreal.

Manager Henry Greenwall has returned from a visit to Nashville, Tenn., and Louisville, Ky., and says that he has added to his circuit by leasing the Vendome Theatre and the new Lyceum.

The Wombwell collection of trained animals has been under the autioneer's hammer here to reduce stock.

Gilmore's Band will appear in concert at the Grand Opera House on 31 for a limited period.

Robert Frazer, the well-known stage manager, spent a week in this city.

LAMAR C. QUINTERO.

GALVESTON.

Stuart Robson opened at the Grand 4 in his new comedy adapted from the French and entitled Lightfoot's Wife. It was but indifferently received and will hardly prove an acquisition to the comedian's repertoire. She Stoops to Conquer and The Henrietta followed, the latter as a matter of course proving the favorite. Mr. Robson is supported by a uniformly competent co. Business was but fair; prices were advanced.

Grau's Opera co. came down from Houston 6 and played a return date at the Grand to the capacity of the house. The Bohemian Girl was essayed but proved too weighty for the co., whose previous efforts in the lighter vein were more adapted to its capabilities. Cleveland's Minstrels, and Wang underlined.

The season is waning rapidly, and but few more attractions are booked to appear.

C. N. RHODE.

OMAHA.

A postal card would hold all that has transpired worthy of note in the dramatic line during the past week. Wills' Two Old Cronies co. was booked at the Boyd 10, as no better talent was available. Deservedly poor business was the result.

At the Empire Theatre Barnes and Marvin's Players have continued for another week, ending 16. Wild Oats and A Southern Rose is the programme.

Ground was broken for the new Creighton Theatre last week. It is to be hoped that when we have two good theatres there will never be another two weeks in the middle of the season without an attraction worthy of note, as is the case at present. The public can be educated to stay at home as well as to attend the playhouse.

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DENVER.

Things theatrical were very quiet here 11-16, there being but one house open with a regular attraction, and that was the Curtis Street, which did fairly well with the Gold Cure. The Tabor had two or three nights occupied by local affairs, the most prominent being a concert given by Mathilde Johnstone.

The Whitney Opera co., before its departure from the Tabor, tried a new comic opera. The production took place on the last night of the engagement 9, and it was well received by a large audience. Its title is The Bathing Girl, by Rupert Hughes, librettist, and Robert Coverly, composer. It is in three acts, laid in Newport and New York, is up to date in costumes, and satirizes those Americans who have a hidden regard for English nobility and customs. The particular noble in this instance is Lord Fitzpoodle, taken by the clever comedian, Oscar Girard. It must be said that Mr. Hughes, who is said to be quite a young man, has treated the subject in so humorous a way that it really made the audience laugh heartily, while Mr. Coverly has composed some tuneful music, especially in act two. The star in the co., Dorothy Morton, There is much dialogue in the new composition, perhaps more than is necessary, and if supplemented by a few more musical numbers would be just as effective, notwithstanding that the latter are plentifully interspersed. It moved with promptness, considering the fact of its being a first production, and was under the supervision of A. M. Holbrook. Whether the opera was given just to please its promoters, or whether the management consider it good enough to regularly use it, I don't know. I believe it worthy of a good trial.

At the testimonial to the stock co. at the Broadway Sunday night 10, there was an audience present that crowded the theatre, and many were the expressions of regret that it was the last time the members would be seen. They are as well adapted to produce anything in their extensive repertoire as any organization in the country. They have been together so long that they know exactly how to work effectively together. At the benefit an act each of their most notable successes, Men and Women, Fauntleroy, and 7-20-8 were given. These plays show the co. to very great advantage. The latter has been selected for the Milwaukee opening 18. The co. left night of 11 amid the best wishes of a large number of friends who were at the train.

The Tabor will be occupied by Nellie McHenry week of 18-23.

The Broadway will not be regularly open until next season, when the house will be "in it" in bookings.

Walter Bellows did not accompany Giffen and Neill's co. to Milwaukee. He will remain in Denver indefinitely giving his time to some special work he has mapped out in the way of play-writing. Mr. Bellows will also pay some attention to coaching amateurs.

The Press Club entertained the members of Giffen and Neill's co. after the performance on Saturday night. I can vouch for the jolly good time that was had. The newspaper friends of this troupe are multitudinous. They never seem to tire of writing about them, and always good things, too.

Dick Mays went to Chicago the other night for a short time.

W. P. PRABODY.

INDIANAPOLIS.

At English's Opera House Prof. Bartholomew and his trained horses did a good business 11-13. Halliday Sisters' Specialty co. 18, 19; Devil's Auction 26, 27.

Herne's Shore Acres had a successful engagement at the Grand Opera House 7-9. Rose Coghlan 14-16; good advance sale. Col. Robert Ingersoll 26; Robert Downing 28-30.

Slaves of Gold opened at the Park Theatre to S. R. O. 11. Elmer Grandin plays the leading role, supported by Eva Mountford, May Burroughs, and Franklin Hurleigh. Watson Sisters 14-16; Irish Hearts 18-20; Special Delivery 21-23.

At the Empire Theatre Martin Julian's Australian co. appeared to good busines 18-23.

G. A. RECKER.

CHARLESTON.

The Country Circus 7, 8 drew well, filling the Academy of Music with children at Friday matinee.

Roland Reed booked for 11 was oblized to cancel on account of injuries received by himself and co. in a railroad accident. As it is about five years since Mr. Reed last played here his non-appearance and the cause of it were very much regretted here.

Salvini 15, 16 in Ruy Blas and The Student of Salamanca; Fanny Rice 22; Texas Steer 27.

Manager Bradley, representing Alexander Salvini, was in the city last week.

The Elks are on a boom. Seventeen applications for membership in the local lodge were read at one meeting recently.

R. M. SOLOMONS.

MINNEAPOLIS.

Robert Hilliard commenced a week's engagement at the Grand in his new play, Lost—24 Hours, in which he finds a congenial role. The piece is clean and humorous and promises to be a winner. During the present engagement it is preceded by The Littlest Girl, a charming and pathetic curtain-raiser.

Barney Ferguson appeared in Duffy's Blunders at the Bijou to fair business 11-16.

The Metropolitan and Lyceum were dark 11-16.

E. C.

THE MINSTRELS.

Howard Elmore, in advance of George Thatcher and Carroll Johnson's Minstrels, was in the city recently. He reported big business for that organization in New England.

Manager Harris states that the business of Primrose and West was from thirty-five to sixty per cent. larger than ever before during their recent engagements in Pittsburgh, Cleveland, Chicago and St. Louis.

W. H. Windom, the alto singer of Primrose and West's Minstrels, was presented during a performance recently at the Academy of Music, Washington, with a handsome gold watch and chain by the members of that organization for his gratuitous and attentive services during the season as mail agent. Joseph Garland made the presentation. Mr. Windom responded neatly. The audience received the announcement with much applause.

Frank E. McNish has rejoined Hi Henry's Minstrels, of which he is a special feature.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): The Schuman Concert co. 19; Gilmore's Band 27.——MONTGOMERY THEATRE (S. E. Hirscher and Brothers, managers): Wilfred Clark in Tit for Tat to small audiences 8, 9. Fanny Rice presented Nancy to a good house 14. Hoyt's Texas Steer 20.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Hettie Bernard-Chase 11-16 at popular prices.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Everett the Hypnotist to a small audience 11. John Temple Graves will lecture for the benefit of the Tuscaloosa Lyceum 12.

DECATUR.—ECHOL'S OPERA HOUSE: The Burglar 6; large and appreciative audience. Lilly Clay's Gaiety co. 19.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Shore Acres 4, with matinee, to fair business; fine performance. The co. will play a return date next season. Salvini in The Three Guardsmen to the largest house of the season at advance prices. Wilfred Clarke 11; Ezra Kendall 13.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman manager): Wilfred Clarke 12.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (E. W. Martin, manager): Ellen Beach Yaw and co. to a large and very well pleased audience 11.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Pete Baker 4; good business, considering Lenten season. Ollie Tolbert Concert co., benefit H. L. G., to S. R. O. 7. Sadie Martinot 13; Jane 14.

NEWPORT.—OPERA HOUSE (Bernstein and Biel, managers): The Kempton Komedy Ko. 7-9; fair house.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees; G. B. Nichols, manager): Wang 4, with Albert Hart and Virginia Earl in leading parts; good performance; packed house. Pete Baker in Chris and Lena 5; fair business. Miss Yaw 7; S. R. O. Jane 8, 9; very satisfactory business.

CAMDEN.—DOWDALL OPERA HALL (W. F Avera, manager): Frohman's Jane 11; moderate house. Charles Sullivan is managing the co. and also playing a part, Manager Tompkins being at Fort Worth, Tex. Texas; or, The Fall of the Alamo, will be produced by home talent, assisted by Harry Stre:f. 13. Our Country Cousin, booked for 22, canceled.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Calhoun Opera co. in Amorita and Black Hussar closed a most successful season of four nights 9. Fritz Emmet 11; Warde-James 18.——BURBANK THEATRE (Fred. A. Cooper, manager): Dailey's co. in Woman Against Woman did a good business week ending 9. Rosedale 10-16.——ORPHEUM (Gustav Walter, manager): An exceptionally good co., headed by Lester and Williams and Daly Sisters, drew large houses during the week.——ITEMS: Manager Fisher, of San Diego, is in town on circuit business.—T. E. Rowan, one of our Los Angeles boys, with the Calhoun Opera House, received an ovation on his appearance here.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton manager): Shaw and Craig's Comedians 4-9; crowded houses. Warde and James' Henry IV., 11; Marie Burroughs 20. J. K. Emmet 22, 23; A Temperance Town 25.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, manager): Carleton Opera co. in Amorita to a large house 4.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Warde and James week ending 2; packed houses. A Temperance Town 18, 19.——PEOPLE'S THEATRE: Special production of Under Two Flags, with Ada Levick featured.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Calhoun Opera co. presented Amorita and The Black Hussar to good business 1, 2.——ITEM: Loleta Levete, a member of the Calhoun Opera co., and a former resident of this city, was entertained by a party of friends.

REDLANDS.—ACADEMY OF MUSIC (E. A. Pardee, manager): House dark week ending 9. A party of fifty attended the opera Amorita given by the Calhoun Opera co. at San Bernardino on the evening of 4.——ITEM: Jules Trees, formerly with Modjeska's co., died here 6, of consumption.

STOCKTON.—AVON THEATRE (James Lent, manager): The Riggs Dramatic co. are drawing full houses 4-9. A benefit to the Golden Star Quartette, of this city, will be given 16 by thirty specialty people.——ITEMS: The Yosemite still remains dark.—Last week the Music Hall was damaged by fire; insurance allowed, $5,000.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): J. K. Emmet in Fritz in a Mad House 6; good business. Nellie McHenry in A Night at the Circus 14.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): J. K. Emmet presented Fritz in a Mad House for the benefit of the B. P. O. E. Lodge to a good house at advanced prices 4. Prof. Tisso's European Novelties and Living Pictures to a small house 6.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): J. K. Emmet in Fritz in a Mad House 5; good house. Tisso's Living Pictures 9; poor house.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Tisso's European Novelties and Living Pictures to a fair house 4. The property was attached before the performance, and the costumes were conspicuous by their absence.——COLUMBIA THEATRE (Charles Berkeley, manager): Closed 2 for an indefinite period. Manager Berkeley has gone on a western tour with his company.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Sowing the Wind as presented by Manager Frohman's excellent co. 7 repeated the success made here earlier in the season. Thatcher and Johnson's Minstrels 9; good-sized house. Palmer Cox's Brownies 11-16. The co., which remains intact as during its metropolitan engagement, is a capable one. The advance sale has been so large that the management have been forced to give an extra matinee on Friday.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Milton and Dolly Nobles in From Sire to Son drew good-sized houses 6, 7. M. B. Leavitt's Spider and Fly co. brought forth many lovers of the spectacular 8, 9. Down in Dixie opened 11 for three nights to a good-sized house. Hopkins' Star Specialty co. 14-16.——ITEMS: Several managers were the guests of Palmer Cox at the opening night of the Brownies here, among whom were Malcolm Douglass, Frank McKee, J. M. Hill, Julius Cahn, Frank Sanger, J. W. Rosenquest, T. H. French, George Lederer, Dr. Hartley, and H. P. Butler, of the *Clipper*, and W. P. Upperman, of the Associated Press.—Misses Ida Mulle, Alice Johnson, and Charles Drew, Charles Hogan, Linda DuCosta, and George Broderick received an ovation during their appearance in the principal roles of the Brownies. Large theatre parties from all over the State have engaged seats during the week for this attraction.

BRIDGEPORT.—THE AUDITORIUM (Charles J. Belknap, manager): Nugent's Metropolitan Comedy co. 4-9 rendered a varied repertoire to large houses and gave complete satisfaction. Hopkins' Trans-Oceanic Vaudevilles gave an excellent performance 11, but Nellie De Courtney's songs are too *risque* for anything except a concert hall. William Hoey in The Flams, presented by the Bridgeport Wheel Club, to big business 13. The Fast Mail 14-16; Creole Burlesque co. 18-20; In Darkest Russia 22. On 25 Manager Belknap will fall into line with an experiment to see how the local people like continuous performances. He has engaged a coterie of very clever people.——PARK CITY THEATRE (Parsons and Jennings, managers): In Old Kentucky to a big house on its return date 8, and The Cotton King 9 proved a melodrama of rare power and interest. Carroll Johnson and George Thatcher's Minstrels drew well 11 and were exceedingly clever. Richard Golden's "Farewell until 1900" performance of Old Jed Prouty 13 was as popular as ever. James J. Corbett's Gentleman Jack 15; The Twentieth Century Girl (with posters *à la* Scotson Clarke) 16; Joe Ott's return date in The Star Gazer 18; Springer and Welty's Black Crook 19; Willie Collier's return date in One of the Boys 21, which did so well 5; E. Milton Royle's Friends 22.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Cotton King, with its realistic scenery, drew well 6, 7. Milton Nobles 8 presented For Revenue Only, a laughable satire on political journalism. "Old Hoss" Hoey kept a large audience in continuous good humor 11, presenting The Flams, assisted by John C. Rice and a good supporting co. The musical incidents were a feature, and their success due to musical director Will P. Brown. Richard Golden 12 in Old Jed Prouty pleased a large house. Hopkins' Vaudeville co. 13; Cross of Gold 14; Joseph Murphy 15; Friends 16; Thatcher and Johnson's Minstrels 18.——ITEMS: The interview with Will Gillette in the last number of THE MIRROR was read with much interest here by his fellow townsmen. Scenic Artist Myers, who has been touching up the old scenery at Proctor's and painting several new sets the past few months, has returned to Brooklyn.—Robert Morris, formerly of the New York *Telegram*, is in the city making arrangements for a week of repertoire for a co. he is forming. Musical Director Brown, of Hoey's co., will wield the bâton at one of the Broadway theatres next season.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Largest advance sale this season for Hidden Hand 18. Vreeland's Minstrels 25; Ullie Akerstrom 26.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): House dark 7-12. De Moss Family concert 16; After the Ball 28; Vreeland's Minstrels 21; Ullie Akerstrom 25.

WATERBURY.—JACQUES OPERA HOUSE: In Old Kentucky 7; large audience. William Collier in One of the Boys delighted a good-sized audience on 8. The supporting co. was good. Richard Golden's Old Jed Prouty attracted a full house on 11. On 12 George Thatcher and Carroll Johnson's Minstrels crowded the house with a well-pleased audience. The first-part was gorgeous and the specialties entertaining.——ITEM: Manager Jacques since his return from Cuba is busy completing his plans for the renovating of his theatre.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): In Old Kentucky 11; good house.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Thatcher and Johnson's Minstrels 8; large house. The Hustler 19.——BRIGD OPERA HOUSE (A. H. Harris, manager): Dark.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Willie Collier's new comedy, One of the Boys, pleased a good house 7. Ullie Akerstrom 8-10; big business. James J. Corbett 16; Friends 19; Black Crook 22; Al. G. Field's Minstrels 26; Prince Pro Tem, return date, 29.——OPERA HOUSE (J. W. Ringrose, manager): Metropolitan co. to light business 11-16; satisfactory performances.

STAMFORD.—OPERA HOUSE: Dark 11-16.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): In Old Kentucky 9; large house. Fast Mail 13; good business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Kellar 6; big house. James J. Corbett 9; overflowing house. E. H. Sothern 13; Tavary Opera co. 16; Gilmore's Band 16 (matinee); Wilson-Aborn Opera co. 18-23. Mrs. Marguerite R. Carpenter, a society leader here, made her debut in concert on 7. Mrs. Carpenter is a mezzo-soprano, and has been studying for the lyric stage for some time. During last Summer she was offered the part of Kittie in Princess Bonnie. At present she is undecided whether to continue her studies by going to Italy in the Fall or accepting an offer with a prominent opera co.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Dark 4-9.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Roland Reed in The Politician 4; crowded house. James O'Neill in Monte Cristo 7; packed house. Fanny Rice 13; Schumann Quartette 18.

TAMPA.—CASINO (W. D. Lewis, manager): The Fast Mail 6; fair business.

JACKSONVILLE.—PARK OPERA HOUSE (George V. Burbridge, manager): Alexander Salvini 11 in The Three Guardsmen with an excellent support, drew a crowded house at advanced prices. Fanny Rice 19.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): James O'Neill in Monte Cristo 5; large and delighted audience at advanced prices. Swedish Quartette 11.

COLUMBUS.—SPRINGER'S OPERA HOUSE: (C. P. Springer, manager): James O'Neill in Monte Cristo 6; large and appreciative audience. Swedish Quartette Concert co. 8, matinee and night, 9, matinee, to small houses. Fanny Rice in Nancy 15.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (Frank A. Dunn, manager): Lincoln Carter's Fast Mail 7; good house. The realistic railroad scene made a decided hit. This is the third successful appearance of this co. here. Mabel Paige 26.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Country Circus 9, matinee and night; excellent co.; good business.

ALBANY.—GRAND OPERA HOUSE (Samuel B. Wight manager): Karnival of Kommerce proved to be a great drawing medium 5. W. C. Coup's Equescurriculum 13, 14.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Fast Mail to poor business 8. No performance was given evening of 9. Alexander Salvini in Ruy Blas and The Three Guardsmen to large and well-pleased audiences 12, 13.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Barnabee and McDonald's Robin Hood Opera co. 6, 7 drew good houses and gave very creditable performances. The Girl I Left Behind Me 8, 9, with matinee, drew good-sized houses.——MENTION: John J. Collins, of the Robin Hood co., was entertained by Manager Barhydt, of the Grand, at the Elk rooms 28.—The Land of Lo, a three-act opera, by Miss Clara Rees and Mrs. W. G. Marsters, will shortly be produced at the Grand. Your correspondent witnesseed a dress-rehearsal of it. The libretto is up to date, and the music is sparkling and catchy. The orchestration is by Prof. W. H. Penn, composer of "The Dance of the Bobolinks," played by Sousa's Band lately. The opera will go on the road for a short season.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Young Mrs. Winthrop 5; packed house.——ITEM: The Pickaninny Band left for Chicago to join The South Before the War co.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Herrmann 9; receipts, $1,600. Entertainment by locals 11; receipts, $600. 8 Bells 12: Blue Jeans 13; large advance sales. Leland T. Powers 16; Beach and Bowers' Minstrels 18; In Old Kentucky 20; Barney Ferguson 22; Rhéa 29; Eddie Foy in Off the Earth April 2; 1492, 4.——OPERA HOUSE (F. B. Kirch, manager): A Clean Sweep 13.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Robinson Opera co. 4-9; good performances to fair business. Hanlon Brothers' Fantasma 11, 12; big business. In Old Kentucky 14.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Beach and Bowers' Minstrels 9; good business.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Young Mrs. Winthrop 6, return date; large and fashionable audience. A Clean Sweep 9; fair house.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): Andy Amann in A Clean Sweep 7 to poor business.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): The Ovide Musin Concert co. pleased a small audience 8. Francis Labadie and Hattie Rowell in Damon and Pythias to light business 9. Elixir of Life to good business 15.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Fitz and Webster in A Breezy Time to a fair-sized and pleased audience 7. The musical specialties were a pleasant feature. The Lost Paradise 15.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Royal Trans-Oceanics 4, 5; light houses.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Markoe's U. T. C. 8; big business; poor co.

SHELBYVILLE.—OPERA HOUSE: The D'Ormond Players appeared 4-9 in Ingomar and Pygmalion and Galatea. Stowe's U. T. C. co. 18.

EAST ST. LOUIS.—MCPARLAND'S OPERA HOUSE (J. W. Reed, manager): Mrs. General Tom Thumb 9; good business; audience well pleased. Pawn Ticket 210, 10 (matinee and night); fair business; general satisfaction. Morrison's Faust 14; Mrs. Gen. Tom Thumb

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co. 16 (return date); Black Crook 18; Odd Fellows' benefit, local, 20; Colorado 24.——ITEMS: The Mrs. Gen. Tom Thumb co. lay off here last week. Columbian Opera co., booked for 17, canceled.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): In Old Kentucky pleased a good house 5. A Breezy Time 7; small house. Blue Jeans to a small but appreciative audience 11.

DIXON.—DIXON OPERA HOUSE (F. A. Truman, manager): Van Dyke and Eaton co. in A Tallow Candle, Kidnapped, and Jerry to good houses 7-9; Fritz and Webster in A Breezy Time 11; large and well-pleased audience.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): The Spooner Comedy co. closed a week's engagement 9 to immense business at popular prices.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Dark 8-12.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Ovide Musin Concert co. 7; small but well-pleased audience. Robin Hood Opera co. to a large house 8. The New Boy 11; In Old Kentucky, return date, 16; Off the Earth 19; White Squadron 22.

CARBONDALE.—GRAND OPERA HOUSE (R. Lynn Minton, manager): Mrs. Gen. Tom Thumb 7; good house. Hannibal Williams 14; A Cold Day 15.—— ITEM: The inter-society contest of the Socratic and Zetetic Literary Societies of the Southern Illinois State Normal University, which will be attended by prominent educators from all parts of the State, will take place at the Grand Opera House 19.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): The Derby Mascot 1; fair business. Holden Comedy co. in repertoire 11-16; good business. Blue Jeans 18; In Old Kentucky 23.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Lillian Brainerd co. 4-6; poor business. The Black Crook 14; Peck's Bad Boy 16.

AURORA.—EVANS' GRAND OPERA HOUSE: Blue Jeans to a fair house 9. The New Boy 23.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager): A Wild Goose Chase 9; fair business.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Blue Jeans 12; S. R. O. The Black Crook 13.

ELGIN.—DUBOIS OPERA HOUSE (Fred. W. Jencks, manager): Otis Skinner in His Grace de Grammont 18; Col. Ingersoll on "The Bible" 22; Shore Acres April 1.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Beach and Bowers' Minstrels 13; good advance sale. Markoe's U. T. C. underlined.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The National Spectacular Carnival co., assisted by local talent, gave a pleasing entertainment to large business 4, 5. James A. Herne's Shore Acres 14; Andrews' Opera co. in Fra Diavolo and Martha 18, 19. The advance sale of both attractions indicates good business.——ITEMS: John H. Garrison, agent of Shore Acres co., was here for several days in the interest of his attraction.—Carl J. Breetz and his co. are rehearsing Ingomar, which will be given here 11. The co. will make a short tour of this State.—Albert Patterson has been here for several days booming a subscription list for Andrews' Opera co's. engagement and reports great success.—Wilbur Harlan, manager of Pete Baker's co., in a recent letter reports business in the South the worst he has ever experienced. He says this has been the most severe winter in the remembrance of the oldest residents.—Louis Shrader and wife, of the De Wolf Opera co., visited relatives here during their engagement in Louisville.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Madge Tucker co. 4-9 to poor business. The Charity Ball 23; Lewis Morrison's Faust 30.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): McAlpin and Foster's Bad Boy co. to a deservedly poor business 5. Stowe and Co.'s U. T. C. 8; poor business. True Irish Hearts 15; Cold Day 19; Robert Downing 23.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Columbian Opera co. 5; light house. The co. disbanded after the performance. Humbug 6; good business. Men and Women 20; Della Fox Opera co. 25.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): K. of P. (local) Minstrels 14.——ITEM: The Columbia Theatre changes management to-day and will in future be managed by J. J. Hughes and Eugene Barnard. Mr. Hughes was formerly manager and is well known to the profession. He was also assistant treasurer for some time of D. W. Truss and Co.'s opera Wang. Mr. Barnard is a reporter for the Frankfort *Daily Crescent*. The present force will be retained with the ever-popular stage-manager, William Frease, in charge.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Murphy and Canfield in Alimony 7, return date, gave a pleasing performance to a fair house. The Two Johns 13; Frohman's co. in Charley's Aunt 20; James A. Herne in Shore Acres 22; Frohman's co. in The New Boy 25.——ITEM: Edward Thompson has closed his contract with Alba Heywood's co. and returned to his home in this city.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): State's Evidence 6; Derby Mascot 7; both to good houses.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): The Derby Mascot to a fair-sized but well-pleased audience 8; Charley's Aunt 21; A Baggage Check April 2.

EVANSVILLE.—GRAND (King Cobbs, manager) Rose Coghlan in Clytie 8; fair house. De Wolf Hopper in Dr. Syntax 11; full house. James A. Herne in Shore Acres 3; Faust 15, 16; Stuart Robson 21.——PEOPLE'S (T. J. Groves, manager): The Germans in Gilhoolys Abroad captivated a good house 10. True Irish Hearts 17; Waite Comedy co. in repertoire 18-23; South Before the War 24; Charles A. Loder 31.

PORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): J. J. Mackie in Grimes' Cellar Door 4; fair house. Charity Ball 5; Derby Mascot 6; Two Johns 9; all to good business.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): Two Johns to a packed house 11.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Madge Tucker 12-16 to fair business.

RICHMOND.—GRAND OPERA HOUSE (Frank McGibeny, manager): Side Tracked 11; good business. Men and Women 13; Shore Acres 20; Rose Coghlan 21; Charley's Aunt 22.——PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Bartholomew's Equine Paradox 14-16.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Tim Murphy and Eugene Canfield in Alimony delighted a large audience 9. Burke's Vaudeville Theatre continues to draw large houses.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Faust 6; good house. The scenic effects were the best ever given here; a special wire was run from the power house to produce the electrical display. Hon. M. B. Dunn, lecture, 15, after which the house will be dark until April 4, when Robert Downing in The Gladiator is booked.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Colonel Copeland delivered his excellent lecture on "Handsome People" to a good-sized audience 6. Rhea, supported by a capable co., presented The New Magdalen to a large, appreciative, and fashionable audience 9. Katie Marney in Gertrude the Heiress 12; Huntley's Comedy co. 18-20; Perkin D. Fisher's A Cold Day co. 23.

ALEXANDRIA.—THEATRE (W. A. Hughes, manager): Dark 4-9. Two Johns were due 16, but canceled.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): John Griffith gave an excellent performance of Faust 5 to a large audience. Pawn Ticket 210 14; Charles A. Loder 28; Ezra Kendall April 8.

PERU.—EMBRICK'S OPERA HOUSE (S. B. Patterson, manager): Murphy and Canfield's Alimony 8 to a fair business; Two Johns 12; good business. Kate Marney's Dramatic co. 15; Charley's Aunt 19.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. Mc Cord, manager): Lewis Morrison's Faust 16.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Stetson's U. T. C. 20; Side Tracked 26; A Breezy Time April 1.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Murphy and Canfield in Alimony 4; fair house. The White Squadron 9; medium business.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager) Walker Whiteside and his capable co. presented Hamlet to a large and well-pleased audience 6. Robert Hilliard, due 7, changed date to 22, 23. Old Kentucky to good business 8. Paul Kauvar 15, 16; Lost Paradise 19, 20.——GRAND OPERA HOUSE (William Foster, manager): The Man Without a Country did a good business 7, 8. Two Old Cronies to good business 11.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): Herrmann 8; large audience. In Old Kentucky 12; good business.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): Holden Comedy co. had excellent houses week beginning 3. In Old Kentucky had a fine audience 10. Herrmann 11; packed house; performance very satisfactory. Byrne Brothers in 8 Bells 14; 1492 underlined.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser manager): Lost Paradise 6, with William Morris as Reuben Warner, gave very good satisfaction.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Walker Whiteside in Hamlet 5; good-sized and fashionable audience. Ed. Amhurst Out, lecture, 12.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): 8 Bells 5; packed house. Metropolitan Opera co. 9; fair business.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin Barhydt and Co., managers): 8 Bells 6; audience large and enthusiastic; performance first-class in all respects. Herrmann mystified and delighted a splendid audience 8. In Old Kentucky 13; Robert Downing 16; The New Boy 18.——ITEMS: A handsome new drop-act, painted by the Miner Brothers, scenic artists, is a recent addition to the Grand's stage equipment.—Manager Chamberlin is completing arrangements for the erection of a handsome new theatre in Davenport, Iowa. Wood and Lovell, the theatrical architects of Chicago, have furnished the plans in accordance with Mr. Chamberlin's ideas. The new house will be a modern one in all that the term implies, and when completed Davenport will have a theatre of which it may justly feel proud. It will be an important link in the chain of theatres known as the Iowa-Illinois Circuit, so successfully operated by Chamberlin, Barhydt and Co.

FORT MADISON.—EHINGER GRAND (C. H. Salisbury, manager): 8 Bells 8; large and appreciative audience. Robinson Opera co. began a three-nights' engagement 11 to a large audience. Beach and Bowers' Minstrels 15; Blue Jeans 16; Lost Paradise 19.

SIOUX CITY.—PEAVEY GRAND (Thomas F. Boyd, manager): Paul Kauvar opened a two-nights' engagement 11 to a large house.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): The Flints in hypnotic seances had good houses 6-8; 8 Bells to S. R. O. 9. The Flints have a re-engagement 11-16.

MARSHALLTOWN.—ODRON THEATRE (Ike C. Speers, manager): In Old Kentucky pleased a fair audience 6. Frohman's The New Boy 13; Kaul Pauvar 18; Robert Hilliard 25.

MASON CITY.—AUDITORIUM (John Borland, manager): Johnson-Davis Opera co. played The Sleeping Queen to a large and well-pleased audience 5.——PARKER'S OPERA HOUSE (A. T. Parker, manager): Very large advance sale for Walker Whiteside 13.——DEATH: Mrs. Buchannan, mother of Ed. Buchannan of the Buchannan Opera co., died here Friday and was buried Sunday.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (Fred. E. Turner, manager): Nashville Students and P. T. Wright's Comedy co. 7; well-filled house; well-pleased audience. Richards and Pringle's Georgia Minstrels, headed by Billy Kersands, 8; S. R. O. at advanced prices; largest house of the season.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, manager): Alabama 4; packed house. Frank C. Bangs, Clement Bainbridge and Inez Knowlton did excellent work. Two Old Cronies 5 drew a good house and kept everyone laughing continuously. John B. Wills, Charles Grapewin and Carlotta are a strong trio. Maude Hazlett, a lovely girl, rendered a song (the only chance she had in the piece to show her talents) so charmingly as to win a double recall. Her burlesque posing scene was a perfect stage picture and, unless my twenty-five years' experience in the profession is useless, she is a young woman who, in the hands of a good farce-comedy manager, will make a fortune for both of them. Lewis Morrison's Faust co. 6, 7 drew good houses, who were disappointed to find neither Lewis Morrison nor Rosabel Morrison with the co. The performance, however, was very good and the electrical scenic effects elaborate and pleasing. McKee Rankin 11-16.——ITEMS: Clement Bainbridge, manager of Alabama, is not only a good manager but a good actor whose work won him a deserved curtain-call, and in addition he is said to be a skillful tennis player when at his Cleveland, O., home.—A. L. Dolson, manager of Two Old Cronies, was formerly in the minstrel line, and when he and "Doc." Newman, late manager of the Grand, met, they did a double "essence" for the sake of old times.

GIRARD.—HERTNER OPERA HOUSE (H. E. Hertner, manager): Bell's Kombination Ko. 11; Dorothy the Dairy Maid 14, 15, home talent.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): Lewis Morrison's Faust 4, 5; good business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Sharpley's Lyceum Theatre co. 11-16.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Alabama 7; performance splendid; good house. Lewis Morrison's Faust 8; good business.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Young Mrs. Winthrop had a fair house 8. The co. is as good as any we have had this season; audience well pleased. Alabama played a return date 8; business fair. The Burglar 20; Rhéa 21; A Cork Man 25; Lost Paradise April 10.

WELLINGTON.—AUDITORIUM (Charles J. Humphrey manager): George Kennan lectured 6, 7 to good business. George R. Wendling 20.——WOOD'S OPERA HOUSE (Asa M. Black, manager): A Turkish Bath 12; The Callicotte Comedy co. 13.——ITEM: Mr. Kennan, having an open date, was secured by Manager Humphreys for evening of 7. Mr. Kennan rested here for a few days, and was the guest of your correspondent.

EMPORIA.—WHITLEY OPERA HOUSE: Bell's Kombination Ko. 15, 16.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): A Turkish Bath 6; very large house.—— ITEM: Great preparations are being made for the Kansas Musical Jubilee to be held here May 7-10. Prizes amounting to fifteen hundred dollars will be awarded to the contestants in choruses, quartettes and solos and instrumental performances. Prof. W. C. E. Seeboeck, of the Columbian College of Music, Chicago, will be Judge of the contests. The contestants must be residents of the State of Kansas, and entries must be made prior to April 10, 1895.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M.

Robertson, manager): House dark 4-9. Mr. and Mrs. Robert Wayne 25-30.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager): Col. W. C. P. Breckinridge lectured on "The Age and Its Problems" 9 to a fair house. Ezra Kendall in A Pair of Kids 11. Andrews' Opera co. 15-16. Mr. and Mrs. Robert Wayne in repertoire 18-23.

GEORGETOWN.—BARLOW'S OPERA HOUSE (William Keller, manager): Gorton's Minstrels 7; large and well-pleased audience.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Gorton's Minstrels 6; large and well-pleased audience. Col. W. C. P. Breckinridge delivered his lecture on "The Problems of To-day" to a large audience 12.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Shore Acres 11; good performance; fair business. Si Plunkard 16; The Trolley System 18; A Cork Man, return date, soon.—ITEMS: Mrs. Cora Miller, who has been on the sick list in this city for several weeks, returned to her home in Michigan 8. Mrs. Miller was a member of Davis' U. T. co.—Hannibal A. Williams will appear under the auspices of the M. E. Church April 4.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): House dark 4-9.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Pawn Ticket 210, 11; good house.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): Prof. W. G. Ferris, hypnotist, 6, 7; small houses. Gorton's Minstrels 12.

MIDWAY.—COLLINS OPERA HOUSE (N. C. Collins, manager): Gorton's New Orleans Minstrels 5; good performance to a well-filled house. The Andrews Opera co. in Fra Diavolo 14; advance sale, $200.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Gorton's Minstrels 8; light business. Ferris, the hypnotist 11-13; small houses. Shore Acres 19; Derby Mascot 22; Roland Reed 25; Coon Hollow 29.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Wang 6; very large house. Sadie Martinot 15; Frank Jones 18; James O'Neill April 1; Robin Hood Opera co 5.

MONROE.—THE TABERNACLE (R. L. Prophit, manager): House dark week ending 9.

MAINE.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Dark week ending 9.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark 11-16.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): Dark 11-16.—ITEMS: Joseph Ott's Star Gazer co., which canceled here, passed through from Boothbay Harbor, where they did a satisfactory business.—Daisy Deeming rejoined the Prince Pro Tem co. 11.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckshury, manager): Sawtelle's Dramatic co. 4-9; immense business. Otis Harlan as Hot Stuff in Hoyt's A Black Sheep took the town by storm 12, 13. A Trip to Chinatown 18, 19.—ITEM: Annie Louise Carey Raymond paid this her native town a flying visit last week.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (Frank B. Rhodes, manager): Sousa's Concert Band 9; heavy business at advanced prices. Lincoln J. Carter's Tornado 20.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): A Jay Circus 11; good house; performance excellent. Dan McCarthy in The Pride of Mayo 14; The Tornado 18.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Howard Wall's Ideals 4-9; large business. Robert Gaylor in Sport McAllister 15; The Tornado 19.

MASSACHUSETTS.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Fay Foster Burlesque co. gave a good performance to light business 7. Fred. Lenox and Josie Sadler, supported by a capable co., presented Prince Pro Tem to a fair-sized audience 8. Hot Tamales 9; delighted audience. Frederic Bryton in Forgiven 11.—BIJOU THEATRE (Charles E. Caswell, manager): These people gave a strong vaudeville bill 6-9; Coogan and Bacon, Norman, Maude White, Alice Chester, Joyce and Fitz, William S. Cunningham, Master Brown and Vic. La Selle.—ITEM: Manager Joseph Oppenheimer, of the Fay Foster co., will produce a new farcical comedy next season entitled The Mirror.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Stowaway drew a good gallery 7. Prince Pro Tem played a return engagement 8 to a fair-sized audience. Conroy and Fox in Hot Tamales gave a pleasing performance to fair business 9. Davis and Keogh's Still Alarm 11; small audience. Fred. Bryton 18; A Trip to Chinatown 20; A Black Sheep 21; Von Vonson 23; Sowing the Wind (return) 25.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Still Alarm, with Edwin Mayo in the leading part, did a fair business 8, 9. Prince Pro Tem 12, 13; good business and delighted audiences. Sowing the Wind 19; The New Boy 21; Pauline Hall 22; The Hustler 23.—RICH'S THEATRE (John P. Wild, manager): Felix and Claxton Prize Comedians, 11-16. The co. includes Amy Muller, Aggie Lorraine, Perry and Ellsworth, W. O. Davies, Sheridan and Forest, Hamilton and Glynn, the Morrellos, and Griff Williams. Fair business.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): The Fast Mail 7; good business Friends to a good house 11, and was received with enthusiasm throughout the entire performance. The co. was excellent. Ella Gale's Minerva 13; Murray and Mack in Finnegan's Ball 15, 16; Barlow's Minstrels 19; Thatcher and Johnson's Minstrels 19; Cotton King 21.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Murray and Mack, supported by a good co., presented Finnegan's Ball to fair business 11, 12. Sowing the Wind 21.—PARK THEATRE (C. H. Prouty, manager): The Fay Foster Burlesue co. gave good performances to large houses 7-9. The Jolly Lot co. opened to a full house 11.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Wilbur Opera co. finished a week's engagement 9; large patronage. James T. Powers drew a large audience 11. Conroy and Fox in Hot Tamales, surrounded by a capable co. of singers and dancers, amused a good house 12. The Still Alarm 13; A Black Sheep 14, 15; A Trip to Chinatown 16; Sutton Vane's Humanity 18-23.—MUSIC HALL (Thomas and Watson, managers): The Meldon-Tucker co. gave pleasing performances of The Old, Old Story and A Barrel of Money 4-9 to good business. Leah and Camille and Cruel London underlined.—BIJOU THEATRE (Kelly and Church, managers): These people appeared 4-9 to fair houses: The Reno Brothers, Keating and Kennedy, Fox and Ward, Tom Bryant, Coleman and Hayden, and Lizzie Western.—ITEM: The Lowell Orchestra Society gave a delightful concert 10 to a large audience. Ethel Tucker will benefit 13.

WESTFIELD.—OPERA HOUSE (A. H. Furrows manager): The Fast Mail 8; medium-sized audience. Hands Across the Sea 13; poor house.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Conroy and Fox in Hot Tamales 11; good co.; business light. Frederic Bryton in Forgiven 16.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Jane 21; Friends April 2; The Fast Mail 23.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): House dark 11-16.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): The Stowaway 6; fair business. The New Boy 9; performance good; large and fashionable audience. Frederic Bryton in Forgiven 15; A Black Sheep 22.

GLOUCESTER.—CITY HALL (Metropolitan Dramatic Club, managers): The Bubb Comedy co. gave good performances to fair houses 4-9. Joe Ott in The Star Gazer 22.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Ullie Akerstrom 6-9; big business. The Cotton King 11, 12; good houses.—THE EMPIRE (Fred. Hall manager): Harry Lindley stock co. 4-9; small houses.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): A Black Sheep 7; full house. In Old Kentucky 9; big business. Laura Burt made a distinct hit as Madge. Frederic Bryton in Forgiven 19; Jane 22.—ITEMS: A great moral wave, brought about by the Ladies' Club affair, has struck this city, and the Mayor objected to some of the Black Sheep printing. The objectionable lithographs were taken down, and bills pasted over the large female figure in blue on the billboards; but, judging from the business done, the performance couldn't have been better advertised. Over 1,400 people crowded into the new Leominster Town Hal 11, when Manager Sanderson presented In Old Kentucky as the attraction. This exceeds the business done by the opening attraction, Manola-Mason.

LYNN.—THEATRE (Dodge and Harrison, managers): Humanity 7-9, with matinee 9; good average business. Manola-Mason co. in Friend Fritz 12; elite audience. The New Boy, with James T. Powers in the title-role, 14. A Black Sheep 16.—MUSIC HALL: A Jolly Lot 14-16. Killarney and the Rhine underlined.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Joe Ott in The Star Gaeer 9; good house. The Stowaway 11; good house.—ITEM: The Gormans have closed their season, and Mrs. Shackley, their leading soprano, has returned to her home in this city.

WORCESTER.—THEATRE (J. F. Rock, manager): Sowing the Wind 8, 9; Twentieth Century Girl 12; Finnigan's Ball 13, 14.—The advancing of prices for attractions that should play at the regular rates has a tendency to make the audiences light.—LOTHROP'S OPERA HOUSE (Alf T. Wilton, manager): J. E. Toole in Killarney and the Rhine 6-9; Katherine Rober 11-13; good houses.—FRONT STREET OPERA HOUSE (George H. Batcheller, manager): The Ladies' Club, burlesque, 7-9; The White Crook co. 11-13. The latter is doing a good business. William Farnum, the leading man with Miss Rober, has retired, Frank Drumeir taking his place. James W. Harkins, Jr., author of The White Squadron, is recovering from an attack of the grip. He says he had a cable from London on last Wednesday that The White Squadron was produced with great success. It will also be produced in Australia in April. He has signed a contract whereby all his plays will be produced simultaneously in America, England, and Australia. His latest melodrama, Under Sealed Orders, will be produced in about six weeks. Mr. Harkins will spend the Spring at his home here preparing for a production at Bowdoin Square Theatre, Boston. The rehearsals of the Annual Musical Festival have commenced under Prof. Carl Zerahn.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S Dresser, manager): Frederic Bryton in Forgiven 13; good performance to satisfactory business.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Harry Lindley and a good co. presented The Castaways 14, followed with change of bill nightly for the rest of the week.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Friends 12; fair house. The Stowaway 14 gave satisfaction to a good house. Manola-Mason co. in Friend Fritz 15, 16. Finnegan's Ball 18; Hustler 20; Bunch of Keys 22; Milton Nobles in Sire to Son 26.—THE BIJOU (William Henry, manager): Gordon's Stock co. in repertoire filled this house nightly 11-16. Same co. 18-23. Great improvement on the cos. formerly appearing at this house.—ST. JOSEPH HALL (Thomas Coniff, manager): Local cast in A Bit of Blarney to the capacity of the house 11. Many pupils of Rudolph Hutchinson, an old-time actor, and who has a school of elecution in this city, were in the cast, and acquitted themselves well.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): The Kamp Komfort Club Minstrels, a local organization, to the capacity of the house 7-9. Twentieth Century Girl 11 to a fair house. Dan Daly made his first appearance in the part vacated by Edwin Stevens. Hopkins' Trans-Oceanic co. 12; good performance to a small house. The Brownies 18-20; The Ensign (local) 21, 22. Al. G. Field's Minstrels 23.—PARLOR THEATRE (H. B. Tucker, manager): These people appeared 11-16: Maggie Willett, Harry Thorne, Dick Mack, Emma Colter, Roche and Whiting, Mackin and Edwards, and Dan Graus.

NORTHAMPTON.—ACADEMY OF MUSIC (William E. Todd, manager): Amherst Glee Club 9; fair house. Prodigal Father, booked for 11, cancelled. Edwin Milton Royle and co. in Friends 13 did a fair business in spite of unfavorable weather. The Hustler 22.

TAUNTON.—THEATRE (R. W. Harrington, manager): Frederic Bryton presented Forgiven to a fair-sized audience 8. A Trip to Chinatown drew a large house 12.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Manola-Mason co. in Friend Fritz to a large audience 13. Trip to Chinatown 14; large business.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Stowaway 8; Prince Pro Tem 11; both to fair houses.—ITEM: H. T. Soule, manager of the Seymour-Stratton co., is at home until after Easter, the co. resting until that time.

MICHIGAN.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): The Girl I Left Behind Me played to a $700 house 7. The performance was most complete. The co., headed by Maud Harrison, was exceptionally good and the settings were elaborate. A good performance of The Black Crook was given 8, 9. The scenic effects were pretty and meritorious specialties were introduced during the evening. Business fair. Theodore Thomas and the Chicago Orchestra drew a fair-sized house 12 and gave a thoroughly enjoyable concert. Della Fox 15; Jane 16.—GRAND (O. Stair, manager): Ida Van Cortland opened a week's engagement 11 before a large audience. A round of popular plays will be produced during the week. The prospect for a large business is good. Jule Walters 18-23.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Springer and Welty's Black Crook co. 2 to a fair house. The co. deserved a full house. The transformation scenes were very beautiful. Jane 15.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Stetson's U. T. C. co. 9; crowded houses at matinee and evening performances. Charley's Aunt to a very large and appreciative audience 11. Charles L. Davis as Alvin Joslin 14. Trip to Chinatown 15; Ida Van Cortland week commencing 18.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Ensign 9; large house; fine performance. Rhea in The Parisians April 2.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Black Crook drew a good sized audience 6. Blue Jeans was presented by a good co. to a rather small audience 8. Theodore Thomas' Orchestra 11; full house. The Amazons underlined.—WONDERLAND FAMILY THEATRE (A. L. Witheral, manager): Good specialties are being presented and business satisfactory.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): West Bay City Minstrels 7; fair-sized audience. U. T. C. 11; crowded house. Jane 12; good advance sale. Theodore Thomas' Orchestra 13.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Colored Minstrels (local) 4, 5; good houses. Stetson's U. T. C. co. 6; fair business. Jane 7; fair house. The Amazons 11; Ship of State 12; Charley's Aunt 13; Della Fox 14.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Blue Jeans 5; fair house. Jane 11; Stetson's U. T. C. co. 12; Della Fox 13; Theodore Thomas 14.

ADRIAN.—CROSWELL'S OPERA HOUSE (Cook and King, managers): The First Regiment Band, of Adrian, gave an artistic and pecuniarily successful concert 7. Charley's Aunt 16; Trip to Chinatown 20.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Jane to a good house 11. Stetson's U. T. C. 7; large audience. The Ensign 8; fair business. Charley's Aunt 14.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Blue Jeans delighted a big house 7. Gustave Frohman's co., including Johnstone Bennett, in The Amazons drew a well-filled house 12. Alvin Joslin 23; The Limited Mail 30.—ITEM: The war on burlesque posters has struck Lansing, and Manager Baird will have a hearing 15. The charge is preferred by leading members of the W. C. T. U. The paper used as the basis of proceeding was posted for The Passing Show and The Black Crook.

COLDWATER.—TIBBIT'S OPERA HOUSE (T. J. Jackson, manager): House dark week ending 9. Professor De Motte gave one of his pleasing and instructive lectures to a large audience 13. Limited Mail 30.—ITEM: On account of Alba Heywood closing his season, Fred. Truesdell has returned to his home near this city.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Stetson's U. T. C. 13.

TRAVERSE CITY.—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): Charles Frohman's co. No. 1 in Jane 13; crowded house. Girl I Left Behind Me April 3.—ITEM: Among the recent events of importance from a theatrical standpoint in this city was the opening of Steinberg's Grand Opera House with Walker Whiteside and his excellent co. as the attraction in Hamlet. The new Opera House is undoubtedly one of the finest and best adapted theatres in Northern Michigan. The building is a large brick structure designed by Oscar Cobb, of Chicago.

MISSOURI.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): A Cold Day 17; H. J. Williams in Shakespearean readings 13.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Herrmann 6; satisfactory business. New Boy 15.

MARSHALL.—OPERA HOUSE (J. T. Harvey, manager): A Cork Man 8; crowded house and well-pleased audience. Alabama 14.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Young Mrs. Winthrop 7; fair house. Lewis Morrison's Faust 9; advance sale good.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Hamlin Williams in Shakespearean readings to fair business 11.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Colorado 5 drew a good house and pleased. Alabama 12; The Burglar 23.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Pete Baker to a medium-sized audience 9.—ITEM: Mr. Baker was not billed until 11, but owing to an open date played here 9. He will appear again at the Opera House on 11.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): Herrmann the Great to a good house 5 at advanced prices.—CRAWFORD THEATRE (J. W. Halton, manager): Alabama, presented by a good co., drew a large house 6. Two Old Cronies to light business 8, 9.

CLINTON.—OPERA HOUSE (Branum and Piper, managers): Alabama 8 to a rather small but pleased audience.

CARTHAGE.—GRAND OPERA HOUSE (Hill Porter manager): Ellen Beach Yaw 11; good house; receipts, $225. Pete Baker 13.

COLUMBIA.—HATTON OPERA HOUSE (B. E. Hatton, manager): Black Crook 20; Turkish Bath April 2; James O'Neill 13.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Laila, local, 5; Katie Putnam 13.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): William Morris in The Lost Paradise to a small but appreciative audience 5. The Man Without a Country 15. Co. F of the State militia will present On the Potomac 19, 20. Marie Jansen 27; Nellie McHenry April 3.

STILLWATER.—OPERA HOUSE (E. W. Durant, manager): Robert Downing in Ingomar 6; fair business. 8 Bells 20.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Paul Dresser in A Green Goods Man to a fair house 6. Robert Downing in The Gladiator satisfied a small house 7. Co. good. Woodward's Repertoire co. 11-16; Barney Ferguson 19; Herrmann 24; Alabama 25.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): William Morris in The Lost Paradise 4; good business.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): Herr Anton Schott, tenor, and Mlle. Gutherie Mayer, soprano, assisted by other artists, gave a most enjoyable concert 8 which was well attended. Girl I Left Behind Me to good business 11. 8 Bells 22, 23.—LYCEUM THEATRE (L. N. Scott, manager): Herrmann 15, 16.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Hexter and Langford, managers): Callahan and Caldwell's Coon Hollow aroused a S. R. O. house to enthusiasm 7. Gus Mortimer, Robin Merry, Louise Arnott, and Lester Lonergan did excellent work. Mr. Mortimer's singing of "When Birdie Learnt Delsarte" made a big hit. Ezra Kendall 26; Young Mrs. Winthrop 30.

VICKSBURG.—OPERA HOUSE (Piazza and Co., proprietors): Coon Hollow, night and matinee, 8; good houses.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Ernest Hogan, the colored comedian, gave a Cake-walk and Jubilee Cantata 8, 9; packed houses.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Katie Putnam 4; big business.

NEBRASKA.

LINCOLN.—NEW LANSING (E. A. Church, manager): Lost Paradise, 1402, Marie Jansen, and Griffith's Faust are the immediate bookings.—FUNKE: Philharmonic Orchestra 12.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Nellie McHenry in A Night at the Circus 8; large and well-pleased house. Receipts, about $630. J. K. Emmet in Fritz in a Mad House 14.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Nellie McHenry in A Night at the Circus to a crowded house 7. J. K. Emmet in A Mad House 15.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): House dark 5-12.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): In Old Kentucky pleased a large audience 6. The New Boy 7; fair business. Frederick Bryton in Forgiven 14.

PORTSMOUTH.—MUSIC HALL (J. P. Ayres, manager): Hoyt's A Black Sheep 18; A Trip to Chinatown for the benefit of the stage hands 22.—ITEM: The Portsmouth Athletic Club has secured Friends for a benefit April 18.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Still Alarm 12; fair house. The Stowaway 13; good house. A Trip to Chinatown 15.—GORMAN'S THEATRE (Charles J. Gorman, manager): Minnie Seward in repertoire 11-16; good business.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Stowaway 12; good performance. Maid and Mandarin 15, 16, operetta in two acts by students of Phillips' Exeter Academy, composed by Herrmann and Grunsfelt, members of the school, and staged under the direction of James L. Gilbert of Boston. Large houses and great success. The Still Alarm 18; Wulf Frier Concert co. 20; both to good business. Frederick Bryton 30, benefit of stage hands; Joseph Haworth April 3.

NASHUA.—THEATRE (A. H. Davis, manager): Minnie Seward closed a week's engagement to fair business 9. A Black Sheep to the capacity of the house at advanced prices 11. Hot Tamales underlined.—ITEMS: Manager Davis was presented with a daughter last week.—C. J. Ellis, formerly business manager of the Mora co., is with Minnie Seward's co.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): Dan McCarthy's co. in The Cruiskeen Lawn 7-9; attendance large. The Ward and Vokes co. gave a decidedly clever performance in A Run on the Bank before a large audience 11. The Imperial Vaudevilles 18-23.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): Hazel Kirke 9; good business. Derby Winner 13; fair business; good performance. Bubb Comedy co. 25-30; Trip to Chinatown April 6.—LYCEUM THEATRE (A. H. Simonds, manager): Kellar 8; large and well-pleased audience. James J. Corbett 12; fair business. Waite Comedy co. 18-25; The Dazzler will play a return date on 30.—ITEMS: Souvenir hairpins were presented to the women at the performance of Hazel Kirke at the Opera House on 9.—The social session of Lodge No. 289, B. P. O. E., on 8 was very much enjoyed by all present.

PLAINFIELD.—MUSIC HALL (Joseph Sohl, manager): Lillian Kennedy and co. filled a three-nights' engagement (return date) to very successful business 7-9. Ward and Vokes in A Run on the Bank to a large and enthusiastic audience 13.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): The Baldwins drew crowded houses week ending 9. A Cracker Jack fared well 12, 13, and gave a pleasing performance. Down in Dixie 14-16.—BIJOU THEATRE (Ben Leavitt, manager): Dark 28-2, owing to the closing of the Imperial Vaudeville co. Martin Julian Athletic co. 4-7 to good business. Casino Girls Burlesque co. did fairly well 11-16. Rose Hill co. 18-23.

HOBOKEN.—THEATRE (John Clark, manager): Jane 7-9; good business. James J. Corbett 13; S. R. O. The Derby Winner 14-16; One of the Boys 13-20; The Dazzler 21-23.—BIJOU (William S. Morris, manager): The American Gaiety Girls 11-16; business good. Albini's Royal Entertainers 18-23. Cal McCarthy's Athletic Exhibition 24-30.—ITEMS: Manager Clark has increased the orchestra at the Hoboken from seven to ten pieces.—Carrie Scott is visiting her home in Paterson, N. J., to recuperate after twenty-eight weeks with Harry Williams' Meteors.—Carrie Frederick, the clever little grotesque dancer, was presented with a medal by Gilsa Camp, S. O. V., 133.—Helen Engelhard, of Engelhard and Raymond, was a visitor at the Bijou 12.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): Sutton Vane's successful melodrama, The Cotton King, opened to a good house 11. In Old Kentucky 18-23; William Collier 25-30.—H. R. JACOBS' THEATRE (M. W. Tobin, representative): Mr. and Mrs. Oliver Byron presented Up and Downs of Life 11-13. Ward and Vokes in A Run on the Bank 14-16; The Fast Mail 17-20; Old Jed Prouty 21-23.—WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): Weber and Fields and a good co., including Lottie Gilson, James F. Hoey and many others pleased good houses 11-16.—ITEMS: Mark Thall, who has been laid up with rheumatism for the past seven months, has recovered his health and is now acting as manager for The Cotton King co.—For the rest of the season Weber and Fields' co. will be seen only in New York and its immediate vicinity.—The Cotton King will lie off the week of April 8, opening in Rochester on 15.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): M. B. Leavitt's Spider and Fly 7; big business, the living pictures of this co. being a special feature. Peck's Bad Boy 12; S. R. O. L. J. Carter's Fast Mail 21.

DOVER.—BAKER OPERA HOUSE: Bristol's Educated Horses, under the management of John C. Patrick 18-20.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Vreeland's Operatic Minstrels 7; fair house. Richard Golden in Old Jed Prouty 19.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Kellar 7, assisted by Mrs. Kellar, mystified a large audience and gave a very satisfactory entertainment. James J. Corbett in Gentleman Jack pleased a crowded house 11.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (C. H. Smith, manager): The Davis U. T. C. co. made a street parade daily 7-9. The Saturday matinee was the largest of the season. The Wilbur Opera co. opened a week's engagement 11 in Fra Diavolo to a large house, changing the bill at each performance. The co. includes E. A. Clark, W. H. Kohnle, L. Pincus, J. E. Conley, Emmett Drew, Eloise Mortimer, Lillie Taylor and Helen Yorke. The living pictures included Trilby. Leavitt's Spider and Fly co. 18, 19; Sousa's Band (return engagement) 20; Palmer Cox's Brownies 21-23; The Cotton King 25, 26; The Stowaway April 4-6.—LELAND OPERA HOUSE (C. H. Mills, receiver): Felix Morris and co. appeared under the auspices of the Press Club 7. The audience was large and enthusiastic. Mr. Morris appeared in The Old Musician and The Best Man. He was called before the curtain and made a brief speech, after which Mrs. Morris was presented with a large basket of roses and each of the women of the co. received a large bouquet as a remembrance of the club. Joseph Murphy appeared in Shaun Rhue before two well-pleased audiences 9. Thomas Q. Seabrooke and co. gave The Grand Vizier 12 before a S. R. O. house. The Greater Shenandoah 13, 14; The Twentieth Century Girl 18; Thatcher and Johnson's Minstrels 20; Lillian Kennedy 21-23.—GAIETY THEATRE (Agnes Barry, manager): Manchester's French Folly co. began a week's engagement 11 and filled the house. The Japanese troupe of six is a great feature. Reeves and Palmer's Vaudevilles 18.—ITEMS: For many years the Leland Opera House was managed by a woman, and she demonstrated that she could fill the place acceptably. We now have a similar example. Mrs. Barry is at the helm as the manager of the Gaiety Theatre and the present indications are that she will succeed in carrying on that business in which she has had an extensive experience.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): In Old Kentucky was presented for the third time this season and drew a good house 1. Seabrooke Opera co. in The Grand Vizier to S. R. O., 2. Receipts, $1,337.75. Darkest Russia to good business 4. Prodigal Father 5, 6 drew fairly. A. V. Pearson's She gave satisfaction to good houses 8, 9. The Greater Shenandoah was finely presented 11, 12 and enjoyed good patronage. Joseph Murphy 13; Spider and Fly 15, 16; Lillian Lewis 18; Ward and Vokes 19; The Twentieth Century Girl 20; Thatcher and Johnson's Minstrels 21; The Cotton King 22, 23.—RAND'S OPERA HOUSE (Gardner Rand, manager): Davis' U. T. C. to a good house 11. Press Club gave a very good entertainment 13. Joseph 18; Al. G. Field's Minstrels 21.—GAIETY THEATRE (James Hearne, manager): Albini's Entertainers 11-16 to good houses.—MUSIC HALL: Colonel Robert G. Ingersoll lectured on "Myth and Miracle" to a large audience 4. Sousa's Band 18.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Colonel Robert G. Ingersoll on "Some Mistakes of Moses" to a small house 6. Joseph Murphy 11; good house. Thatcher and Johnson's Minstrels 22; Mrs. Potter and Kyrle Bellew 25.

UTICA.—OPERA HOUSE (H. E. Day, manager): Joseph Murphy presented Shaun Rhue before a fair-sized audience 6. Friends drew fair-sized audiences afternoon and evening of 9. The performance was most enjoyable. The Lillian Kennedy Comedy co. opened a three-night's engagement 11; packed house. Robert Mantell 21; Sousa's Band 22.—ITEM: Jeannette Ferrell, of Joseph Murphy's co., is a Utica girl, and was heartily received by her old schoolmates and friends, who are much pleased with her success.

YONKERS.—MUSIC HALL (William J. Bright, manager): Willie Collier in One of the Boys 7; business fair in Old Kentucky 12; crowded house.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Dallas Tyler 16.—ITEM: Manager Hudson will sever his conection with this house April 1 to the regret of the theatregoers of this place.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Charley's Aunt 17; fair performance to fair business. Hoss and Hoss 11; fair performance to light business.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Charles Dickson in Incog pleased a large audience 11.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Old Kentucky 13; fair-sized house; audience well pleased. Davis' U. T. C. 15; The Cotton King 19; The Twentieth Century Girl 21; Frohman's Amazons 22; Manola-Mason co. in Friend Fritz 29.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Dazzler 8; fair house. Lillian Lewis ably supported by Charles B. Hanford gave a very pleasing presentation of Cleopatra to a large and enthusiastic audience 9. William Barry and a good co. in The Rising Generation to a fair business 12. Limited Mail 14. Hoss and Hoss 18.

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SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Billee Taylor was sung by amateurs under the direction of Fred. Dixon, 11, 12 to good-sized audiences. Al. G. Field's Minstrels drew well 13. A Bunch of Keys 15, 16; Robert Mantell, 19,20; Thomas W. Keene 21-23.——WIETING OPERA HOUSE (Wagner and Reis, managers): Hi Henry's Minstrels to two big houses, 9; Lillian Lewis in Cleopatra 14; Wilbur Opera co. 18-23.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Prodigal Father to fair business 7-9. Temptation of Money to fair attendance 11-13; She 14-16.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Friends 7 made one of the season's hits before a large audience. Richard Golden in Old Jed Prouty delighted his hosts of Binghamton admirers 9. Kittie Rhoades opened a week's engagement to S. R. O. 11. The co. carries a brass band this season. Robert Mantell 18; In Old Kentucky 19; She 20; Dazzler 21.——BIJOU THEATRE (A. A. Fennyvessy, manager): Kitty O'Connor was canceled after her matinee performance 11, the co. being found wholly incompetent. Peter Maher co. opened a three-days' engagement 14. The co. includes Campbell and Beard the emperors of music, two Binghamton men.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Blumenberg Concert co. entertained a small audience 8. Lillian Lewis in Cleopatra 12 to a fair house at advanced prices. Charles Hanford made a favorable impression as Antony. Waite Comedy co., 18-23.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Amazons 7 gave a good performance before a well-pleased and fashionable audience. Friends 8; co. excellent. Waite's Comedy co. opened a week's engagement to good business 11.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Hoss and Hoss 7; large audience. George F. Larsen in Rip Van Winkle 18.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): House dark 10-16.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will. E. Gaut, manager): Robert Ingersoll delivered an excellent lecture on "The Liberty of Man, Woman and Child" to a large audience 7. Al. G. Field's Minstrels 18; A Bunch of Keys 20; Sousa's Band 21; Robert Mantell 22; Thatcher and Johnson's Minstrels 23.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Lillian Lewis and a capable co. in Cleopatra 11 to fair business. Charles Dickson in Other People's Money 12; undeservedly small audience. The Dazzler 13; fair business. F. Emmerson Brooks 14; Hoss and Hoss 16; Mora 18, 19; Thomas Q. Seabrooke 20; Mora 21-23; E. H. Sothern 30; Roland Reed (ushers' benefit) April 1.

FISHKILL-ON-HUDSON.—PRATTIE'S ACADEMY OF MUSIC (Clark and Prattie, managers): Premier Minstrels, (local talent) Odd Fellows' benefit, to a large audience 7; The Spider and Fly 12; large and pleased audience. Howard Stock co. in repertoire 25-30.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Ensign 7; crowded house. A Bunch of Keys 11; S. R. O. Hi Henry's Minstrels 16; Charles Dickson 20.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Colonel Ingersoll lectured on Lincoln to fair business 8. Sousa's Band afternoon of 22.——CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Dark 5-12.

WARSAW.—IRVING OPERA HOUSE (S. H. and S. E. Salisbury, managers): Hoss and Hoss 9; fair business. James Young in Lady of Lyons 13; fair business.

NORWICH.—CLARK'S OPERA HOUSE (A. T. and C. B. Nash, managers): Hi Henry's Minstrels 7; S. R. O. ACADEMY OF MUSIC (C. G. Sumner, manager): Ellinwood's Players 4-9; large business.

COHOES.—CITY THEATRE (Powers and Williams, managers): Joseph Murphy presented Kerry Gow to fair business 8. His later play, The Donagh, would have drawn better as it has not been played here. Peter Maher Athletic and Variety co. 13.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): She was presented 7 to a small audience. In Old Kentucky 14.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): George Dixon canceled 13.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Osnoski, manager): A Bunch of Keys drew lightly 6 William Barry and his excellent co. in The Rising Generation to a large and enthusiastic audience 11. The advance sale opens well for The Dazzler 15.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Charley Collins in Fritz Stein closed a three-night's engagement 9. Business was poor. Colonel Robert G. Ingersoll lectured on "The Bible" to a large audience 11. Queen Esther (local talent) 14; large advance sale. Lillian Lewis in Cleopatra 19; Murray and Mack in Finnigan's Ball 20; Hoyt's Bunch of Keys 21; Robert Mantell in The Corsican Brothers 23.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Friends 6; full house. Richard Golden in Old Jed Prouty 8; good business. Al. G. Field's Minstrels, attachés' benefit, 12; good business. Lillian Lewis to a full house 13. Marie Wainwright 23; Blue Jeans 27.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): James Young made his first appearance here 12, and proved himself to be an actor of considerable ability. He presented Hamlet in a very creditable manner, and was obliged to respond to numerous encores. His support is good. Mora-Williams 24-30.——ITEM: Mr. Young closes his season in Yonkers, N. Y., in about three weeks, having been out since the early part of September.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Seymour and Stratton co. 3-9; good houses. Minnie Lester March 18-23.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechine and Mather, managers): Charley's Aunt 8; audience large; good performance. The Dazzler 14.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Gus Bothner's Bunch of Keys co. pleased a good house 11. Lillian Lewis 15; The Dazzler 16; She 19; 48th Separate Co. Band Concert 22; The Stowaway 23; Cotton King 29, 30 with matinee.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Amazons (Johnstone Bennett) 9; good business. Hi Henry's Minstrels 14; Charley's Aunt (Frohman's) 16; Charles Dickson 19; George Dixon 28; Trip to Chinatown April 1.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager: Bunch of Keys 19.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Hoyt's A Bunch of Keys 14; capacity of the house. Lillian Lewis in Cleopatra 16.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): Charley's Aunt 13; fair house; excellent entertainment.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Thomas Q. Seabrooke Comic Opera co. presented The Grand Vizier 11. The audience though small was well pleased. Joseph Murphy 14; Davis' U. T. C. 16; Shamrock and Rose (local) 18; Cotton King 19, 20; Amazons 23.

SARATOGA SPRINGS.—Both amusement halls dark 11-16.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Charles A. Loder's On the Go co. played to fair business 7. Cosgrove and Grant's Dazzler co. to a large and enthusiastic audience 12. Charley's Aunt 15; Charles Dickson in his funny comedy Incog 18.

LYONS.—MEMORIAL HALL (John Mills, manager): William Barry in The Rising Generation 8. Charley's Aunt 12; both to good-sized and well-pleased audiences. The Dazzler 16; Charles Young 21.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): The Dazzler finished a two-nights' engagement to fair business 7. The Limited Mail 16.

HUDSON.—OPERA HOUSE: Spider and Fly 13 pleased a fair-sized audience. The Dazzler 20.

ROCHESTER.—LYCEUM THEATRE (A. E. Wollt, manager): On 12 Stavenhagen, pianist, and Gerardy, violoncellist, delighted a fashionable audience with a pleasing programme. Thomas Q. Seabrooke, and his corps of able assistants, appeared in The Grand Vizier before large audiences 15, 16. T. W. Keene 18-20.——COOK OPERA HOUSE (H. A. Foster, manager): Hi Henry's Minstrels, attracted good houses 11-13. The organization is meritorious. Other People's Money was presented to fine and greatly pleased attendance on 14-16 by Charles Dickson and his co. Ship of State 18-20.——ACADEMY OF MUSIC (Louis C. Cook, manager): George W. Monroe interpreted Aunt Bridget before large houses 11-16. The many specialties by the excellent co. met approval. James H. Wallick 18-23.——MUSEE THEATRE (W. C. Moore, manager): Business fairly good week closing 16. Papinta proved a strong attraction. Variety 18-23.——ITEM: The Miss Telephonia company stranded in this city. Manager Brown has gone to New York and will relieve the co. at once.

PLATTSBURGH.—THEATRE (W. A. Browne, manager): The Stowaway 15; large house. The Dazzler 21.——ITEM: This theatre has been very successful ever since its opening, three seasons ago. Full houses have been the rule rather than the exception. The manager is to be congratulated upon his policy of limiting the number of attractions.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): House dark 8-15.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Alexander Salvini 18.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): E. V. Debs lectured on "Who Are the Conspirators" to a fair-sized audience 11. Katie Putnam in The Old Lime Kiln and Little Maverick 12; Kathleen Mavourneen, by local talent, 18.

OREGON.

PORTLAND.—MARQUAM GRAND (Heilig and Lesster, managers): The continued engagement of Giffen and Neill's stock co., led by T. D. Frawley and Jennie Kennark, is most successful. Portlanders have taken to the co. with extreme cordiality. Week ending 9 the co. presented W. H. Gillette's All the Comforts of Home and Helen Adell's adaptation of Ouida's "Moths" to large houses.——CORDRAY'S NEW THEATRE (John F. Cordray, manager): Dark 4-10.——LONDON MUSIC HALL (Holmes and Reddy, managers): Good variety to fair business 4-10.——ITEMS: The Rooney Comedy co gave Lord Rooney Up to Date at the New Frazer Opera House, Pendleton, Ore., 1, before a packed house. —Ex Manager W. P. Adams, of the Marquam, returned here 8 from San Francisco, accompanied by his wife, Miss A. Adams, and Ellie Fleckenstein. Mr. Adams has decided to remain here, and not enter the theatrical business as manager of a theatre or otherwise, in San Francisco.—Charles Dade, of Giffen and Neill's stock co., now at the Marquam, was tendered a sumptuous banquet by David H. Halsey, a clever amateur here, and an old friend of Mr. Dade's, in Mr. Halsey's apartments 3. A party of twenty gentlemen were present. The affair passed off very pleasantly.

BAKER CITY.—REIST'S HALL (M. B. Goldstein, manager): House dark 11-16.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Ed. Overholser, manager): Sharpley Lyceum co. 4-9; good house. Primrose and West's Minstrels 11; A Turkish Bath 18.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Prof. J. A. Roche the hypnotist closed a week's engagement to fair business 9. The Charity Ball to fair business 11. The cast was a good one, and gave a most creditable performance of the delightful comedy.——PARK THEATRE (Harry E. Feicht, manager): The Equine Paradox 4-9; good business. Watson Sisters' Extravaganza co. 11-13; good business. The olio was pleasing, but the general performance was marred by the afterpiece, which was a veritable nightmare.——MEMORIAL HALL (Soldiers' Home): Jane Coombs was seen in Romeo and Juliet 8. The crowded house saw Shakespeare's beautiful tragedy in true burlesque, and the co. fully merited the expressions of disapproval so generously showered. Watson Sisters 22; Charles A. Loder 26.——ITEMS: Sam Henderson, of Memorial Hall, is the stage-machinist who carefully looks after the mounting of every play, and his efficient work speaks for itself.—Will. C. Dickson, of Indianapolis, is in the city, the guest of Manager Harry E. Feicht.

LIMA.—FAUROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Men and Women, at advanced prices, to the capacity of the house 6. Will. E. Burton's New York Theatre co. opened a week's engagement 11 with Tom Sawyer. Repertoire: The Wages of Sin, Adrift in New York, The Battle of Life, Gilhooley's Troubles, Peck's Bad Boy, and The Actor's Holiday. Blue Jeans 20; Hart's Boston Comedy co. 21; John Kernell in McFadden's Elopement 28.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Two Johns 1; Charley's Aunt 6; both to fair business; good performances.——ITEM: Manager Brannan wishes to thank, through THE MIRROR, A. M. Palmer and C. B. Cline for courtesies extended while in New York last week.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Bowen Dramatic co. 7-9 in a series of popular melodramas to fair business. The Boy Tramp 11; good house. Richard Mansfield in A Parisian Romance 16.——ITEM: The De Haven Comedy co., starring Minnie De Haven, has been organized here, and a competent supporting co. is being engaged.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): M. E. Simpson, late of O. P. Sisson's Colonel co., will produce the comedy, Me and Dad, assisted by George W. Raynes, Jr., late of the same co., and local talent 18, 19. Trip to Chinatown 21; The New Boy 29.——MYER'S OPERA HOUSE (L. E. Myers, manager): Dark 11-16.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): Ezra Kendall in A Pair of Kids 8 pleased a fair-sized audience. James B. Mackie in Grimes' Cellar Door was greeted by a good house 11, and was supported by a well-balanced co. Rev. Thomas Dixon, Jr., delivered his lecture, "The Gates of Heaven and Hell in Modern Babylon," 12. The hypnotist Roche gives three performances 13-15, and has a large advance sale. The Chicago Orchestra, under the directorship of Theodore Thomas, 18.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Charley's Aunt 13. William Barry in The Rising Generation 21.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Mr. and Mrs. Robert Wayne opened a week's engagement to a large audience 11; performance very good.

MOUNT VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Arion Club gave a fine entertainment to a fashionable and appreciative audience 7.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): The Passing Show, under the management of Canary and Lederer, failed to please a fair audience 9. A great many were under the impression that it was the original co., and of course did not feel very well satisfied with a No. 2 co.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): Dark 11-16.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): James B. Mackie presented his old success, Grimes' Cellar Door, 9 to fair business. Charley's Aunt 14.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): Charity Ball 12 played for the benefit of the Foresters to a large and well-pleased audience. The Devil's Auction 25.

ASHLAND.—OPERA HOUSE (Horse and Westover, managers): Elmer E. Vance's Limited Mail to a fair house 12; good performance.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Lillian Lewis' Cleopatra 7 and The Passing Show 9; both to fair business. Punch Robinson's co. in repertory opened to large business 11.

KENTON.—OPERA HOUSE (Henry Dickson, manager): Charley's Aunt 7; crowded house; audience well pleased. The Charity Ball, for the benefit of Co. I, Second Regiment O. N. G., 15.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Passing Show gave a fine performance 6. Corse Payton co. 18-23; Hart's Boston Novelty co. 25; Frohman's New Dominion co. 29.

CANTON.—THE GRAND (L. B. Cool, manager): The Passing Show to good business 8. Corse Payton comedy co. opened a week of popular prices 11 to the capacity of the house; performance satisfactory. Superba 20, 21; Rose Coghlan 28.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): Punch Robertson co. in repertoire 4-9 turned people away at four performances. William Barry in The Rising Generation 16; Judge Green 20; Charley's Aunt 22; Bartholomew's Equines 29-30; Davis' U. T. C. April 1.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): Emmett's Minstrels stranded, and failed to appear on the date advertised. Jane Coombs, supported by a powerful co., 6, in Romeo and Juliet to good business. General John B. Gordon, lecture, "The Last Days of the Confederacy," 12; Mrs. Genevra Johnstone Bishop 13; Charley's Aunt 24.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): A Baggage Check 6 did fairly well. Davis' U. T. C. turned people away 11; general dissatisfaction.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Neil McNeill, lessee; Mrs. Clara M. McNeill, manager): Ed. F. Davis' U. T. C. 7; good house; performance fair. Sadie Hasson in Nobody's Claim 11; small house. Jane Coombs in Romeo and Juliet 13.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Dark 3-9.

CHICAGO JUNCTION.—OPERA HOUSE (Louis Simmermacher, manager): House dark week ending 9.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): Trolley System 9; fair house. Romeo and Juliet 11.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Andrews Opera co. 7-9; small attendance.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Frohman's Charley's Aunt co. gave a clever performance 8 to a large and well-pleased audience. J. B. Mackie in Grimes' Cellar Door 15.——ITEM: Ole Olson, booked for 11, failed to appear.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): House dark 11-16.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Charley's Aunt 28.

MARYSVILLE.—CITY OPERA HOUSE (J. F. Pearse, manager) Apollo Quartette, assisted by J. M. Furguson, impersonator, 7; good business. Mlle. Rhéa in The New Magdalen 8; large and fashionable audience. Governor McKinley 9 lectured on "General Grant" to a rge house.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): Romeo and Juliet 12; fair audience; excellent entertainment.——ITEM: The stage of the Opera House has been enlarged to accommodate any attraction that may be brought to this city.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Two Johns 7; large house.——MODEL OPERA HOUSE: Dark.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Corse Payton 4-9; good business at popular prices. Norris Brothers' Equines 9; crowded house.

NEWARK.—MEMORIAL AUDITORIUM (Pierson and Spencer, managers): Marie Jansen 7; good business. Limited Mail tested the capacity of the house 11; the audience numbered 1,700. Hanlon's Superba 22, 23.——MUSIC HALL (E. Wallace, manager): Oliver Twist, by a splendid cast, delighted a fair audience 12. Jane Coombs in Romeo and Juliet 14.——ITEM: Newark is Elmer Vance's old home, and he was well pleased with the reception accorded him by friends and acquaintances. The Limited Mail will close season 16, and the co. returns to New York.

KENT.—OPERA HOUSE (Davis and Herriff, managers): Aunt Hannah 9; large and well-pleased audience. Frost and Fanshawe Dramatic co. opened a week's engagement 11 to a large house. Duffy's Masquerade 22.——ITEM: The Opera House changed hands last week, W. I. Caris retiring and Messrs. M. H. Davis and J. L. Herriff assuming the management.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Rhéa in The Parisians 7; Oliver Twist, with Elita Proctor Otis as Nancy Sykes, 9; both to good business. Young Mrs. Winthrop 15.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Drummer Boy 11-13; home talent; business good.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Corinne and the Kimball Opera co. 7; fair house. Lily Clay co. 9; small house. The Passing Show 12 delighted a good-sized audience.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Rhéa 4-6; fair business. Marie Jansen 8, 9; good business. Richard Mansfield opened to splendid business 11. Mr. and Mrs. Arthur Lewis in Sealed Lips 14-16; Rose Coghlan 22, 23.

SIDNEY.—MONUMENTAL OPERA HOUSE (P. F. Sarver, manager): Charley's Aunt 4; good business; performance excellent. House dark 11-16.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): C. A. Loder 16; Jane Coombs 20; County Fair 28.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Hanlon's Superba opened for a week to big business 11.——ITEM: Mr. Brady is now the sole proprietor of the People's, having purchased from Mrs. Garwood her husband's interest.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Grimes' Cellar Door 8; good business. Charley's Aunt 11; big business; well-pleased audience. Charity Ball 16.——ITEM: Pythian Minstrels 7-9, under the direction of N. Bert St. John, drew good houses.

PENNSYLVANIA.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Robert Mantell in The Corsican Brothers drew a large and appreciative audience 7. The Danger Signal pleased a fair-sized house 9. Sousa's Band gave an excellent concert to a full house afternoon of 11. Thomas E. Shea with a very good co. opened a week's engagement 11 at popular prices, turning people away. Mr. Shea is a great favorite here.——ITEM: Manager Mishler's host of friends here had the pleasure of greeting him 11.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co. managers): E. H. Sothern in Lettarblair drew a large and fashionable audience at advanced prices 11 and was cordially received. Milton Aborn's Bijou Opera co. opened 12 for five nights and two matinees at medium prices. The engagement has been a success from both standpoints, pecuniarily and artistically, as the size of the audiences has steadily increased. The Passing Show 18; Corinne 20; Neil Burgess 21, The Tornado 22; In Old Kentucky 23; Sol Smith Russell 26.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Lilly Clay's Gaiety co. drew a good house 6. The Derby Winner pleased an enthusiastic audience 11.——ALTMEYER'S THEATRE (R. B. Beane, manager): Corinne, supported by a strong co., pleased a large and fashionable audience 9. The Two Sisters 11; good business at advanced prices. Everybody well pleased with the performance.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Robert Mantell in The Corsican Brothers to large business 6. Darkest Russia 7; fair business. The Danger Signal 8; good business. The Pay Train 9; light business. Sousa's Band 12; packed house.——THE FROTHINGHAM: (J. S. Sanford, manager): Al. G. Field's Minstrels 9; fair business; fine entertainment.——DAVIS' THEATRE (George E. Davis, manager): Howard Wall's Ideals in The Black Flag 11-13; good business.

JEANNETTE.—OPERA HOUSE (A. Mattern, manager): The Great Granger came 11, 12; small audiences. Queen Esther (local) 16; Si Plunkard 26.

BUTLER.—PARK THEATRE (George Burkhalter, manager): House dark 11-28.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Si Perkins 13; small house. Sticker and Rhoades' Minstrels (local talent) 22.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Danger Signal was miserably presented to a good house 7. The Pay Train 14; Police Patrol 15.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Boyer Dramatic co. closed a fairly successful three-nights' business 6. Bobby Gaylor in Sport McAllister 11; well-filled house. The Boy Tramp 14; Davis' U. T. C. 20; Young Mrs. Winthrop 22; Charley's Aunt 25.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Kellar 5; packed house. Bristol's Horses 7-9; A Run on the Bank 12; both to fair business. Sport McAllister 16; County Fair 19; Corinne 23.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): Burton Coleman's Si Perkins co. to a good house 11. Little Trixie 18.——ITEM: Manager Garman has been busy giving the house a little overhauling, the greatest improvement being the putting in of a partition consisting of wainscoting and bevelled plate and cathedral glass making an excellent lobby which adds much to the Opera House and the comfort of the patrons. The improvement is a notable one.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Darkest Russia 8; fair-sized and enthusiastic audience; scenic effects good. Pay Train 11; small-sized but pleased audience. Florence Bindley was well received. The Dazzler 12; fair-sized and appreciative audience. Two Sisters 14.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Thomas E. Shea closed a successful week 9. G. A. R. charity entertainment 11; large house. E. H. Sothern in Captain Lettarblair delighted a large audience 13. John G. Fields' Drawing Cards 18; The Pay Train 20; The Tornado 25.——ITEM: Ben Yecker, son of Manager Yecker, has sailed for England.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Corinne pleased a large and fashionable audience 6.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Si Perkins 11; packed house. Co. and performance disappointing.

CORRY.—WEEKS' THEATRE (L. A. White, manager): Madame and Augustine Neuville in The Bow Tramp 6; small but well-pleased audience. Little Trixie 28.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Rice Comedy co. 11-16; fair business. Pay Train 18.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): House dark 4-9. Brooks-Macy co. 11; large-sized and well-pleased audience. Trip to Chinatown 28; Charley's Aunt 30.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): Home talent, assisted by Mrs. H. E. Monroe, entertained large and well-pleased audiences 7, 8.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Si Perkins 12; light business. Little Trixie 16; Peter Maher Vaudeville co. 26.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark 4-9.——ITEM: Manager Harrison, of the Grand, has returned from his four-weeks' California trip.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Rice's Stock co. closed a fair week's business 9. Florence Bindley's Pay Train 12 pleased a fair-sized audience. Robert Mantell in The Corsican Brothers 15.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): House dark 4-9.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Milton Aborn Opera co. 11; large and fashionable audience; general satisfaction.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): Two Sisters co. 8; good business.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Augustin Neuville 8, 9; fair houses. Slayton's Jubilee Singers 16.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Maude Hillman, supported by a strong co., 4-9, presented Flossie, That Girl in Yankee Land, Hoop of Gold, Oliver Twist, Charity Bess, The Vagabond Heiress, and Zeppa, a Child of the Mines. Business good. Thomas E. Shea 18-23.

EASTON.—ABLE OPERA HOUSE (Dr. William K. Detwiller, manager): James J. Corbett in Gentleman Jack 8; crowded house; good performance. Robert Mantell in Monbars 13; Two Sisters 23.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Alice Roseland in Two Orphans 6; Streets of New York 7; small houses. Si Perkins 20; Little Trixie 25.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Clair Pattee co. 14-16; Players Stock co. 18-20.——ITEM: Manager Shotwell put in a new drop-curtain last week.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): House dark 4-9.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): Lilly Clay's Burlesque co. to a small house 7.——ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Two Sisters 12; small but appreciative audience.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): The Lawrence co. 11, 12; good business.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): James B. Mackie 27; Lafayette College Glee Club April 5.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Dazzler with Charles Wayne, Florrie West, Mason and Ralston, and a full competent co. gave a splendid performance to an immense house 11. Rice Stock co. in repertoire 17-23.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): William Barry in The Rising Generation 13; Thomas Q. Seabrooke 19.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE; Milton Aborn's Bijou Opera co. 4-9 drew good houses; everybody satisfied. Two Sisters 13; very satisfactory performance.——ITEM: Willard Lee, who is with The Two Sisters co., is an Altoona boy. He has made an excellent reputation for himself and deserves the success he is meeting with.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Al. G. Field's Minstrels 8; crowded house; good performance. Howard Wall's Ideals 11-13, and matinee; large and well-pleased audiences. Mr. and Mrs. Baldwin 18-20.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Vohe, manager): A co. styling themselves The New York Comedy co. secured a date for 12, by false misrepresentation. Bert M. Marshall, of Pittsburg, was at the head of the co. They are using "pick up" lithographs of several cos. The performance was brought to a close by 9:15 by the audience leaving the house in a body and waiting outside until after 11 o'clock. The management of the house will refund the admission money.——ITEM: Several first-class attractions are booked for April.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): The Almanac 18; Little Trixie 20. Arnold-Wolford Comedy co. canceled 14-16.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Darkest Russia (Sidney R. Ellis, manager) to a large and well-pleased house 9. Professor and Kittie Baldwin, toe White Mahatmas, opened a week's engagement on 11 to one of the largest houses of the season.——MUSIC HALL (W. C. Mack, manager): A. V. Pearson's Police Patrol opened a week's engagement on 7 to good business.

UNION CITY.—COOPER OPERA HOUSE (I. H. Blanchard, manager): Professor Steele, hypnotizer, 11, 12; fair business. Si Perkins underlined.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Florence Bindley in The Pay Train to a good house 7. Robert Mantell in The Corsican Brothers to a very large and select audience 8. Joseph Ransome in repertoire 11-16; light business.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Wolford and Sheridan in repertoire 7-9; medium business. Hoss and Hoss 22; Charley's Aunt 28; Little Trixie 29.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): The Two Sisters 9; excellent performance; small house. General J. B. Gordon lectured to S. R. O. 11.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The house has been dark since 7 when Sidney Woollet entertained a large audience with a delightful reading of The Merchant of Venice. Prince Pro Tem 14; Charles Frohman's co. will play a return engagement with Sowing the Wind 18. James T. Powers in The New Boy 20.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Frederic Bryton, supported by a good co., presented Forgiven 9 to a medium-sized house. Joe Ott 19; Prince Pro Tem 25.——ITEMS: Otto Vaeger, musician, left town 7 to join Prof. Gentry's horse show. —Willard Stanton was here 8 ahead of Leoni and Everett's Ladies' Club.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Hands Across the Sea 8, 9, to excellent business.——AUDITORIUM (W. Micklejohn and Co., managers): Concert under the management and for the benefit of Fred. Padley and E. A. Scott, of Reeves' American Band 15.

SOUTH CAROLINA.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles, manager): S. T. Ford 8; moderate-sized house. Mr. Ford was ill 9 and unable to appear. Baldwin-Rogers Comedy co. opened the week to fine business at popular prices.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Lincoln J. Carter's Fast Mail to a good house in spite of bad weather 9.

TENNESSEE.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): A revival of Oliver Twist headed by Elita Proctor Otis and supported by Charles Barron and a very excellent company to only fair business. The merits of the company deserved crowded houses. Sadie Martinot in The Passport to fair business 11-13.——GRAND OPERA HOUSE (R. S. Douglas, manager): A Texas Steer 7-9; Hallen and Hart in Later On 11-13; both to fair business. De Wolf Hopper underlined.——ITEM: Henry Greenwall, of New Orleans, spent two days here last week, during which he completed ar-

rangements for the lease of the new Lyceum Theatre, beginning May 1, and has retained John Mahoney as his local representative. He reports that he has also completed arrangements for the lease of the Vendome in Nashville, and these two elegant houses added to his already large list, gives Mr. Greenwall the very strongest circuit in the entire South. He speaks in glowing terms of the outlook for the future in the theatrical business, and believes that these two recent ventures will prove profitable to him. Mr. Greenwall, having an interest in a house here now, will become a frequent visitor, which will be a source of pleasure to a very large number of friends and acquaintances.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): De Wolf Hopper and his splendid co. presented Dr. Syntax 12, 13 to crowded houses. King, the hypnotist, 14-16; Roland Reed underlined.==GRAND OPERA HOUSE (Curry and Boyle, managers): Shore Acres 8, 9; large houses. Lewis Morrison's co. in Faust 11-13; well-filled houses. Wilfred Clarke 15, 16.==BIJOU (John Kehlner, manager): Waite's Comedians 15-16.==ITEMS: Paul Alexander Johnstone, the mind-reader, drew large audiences at the Tabernacle 11-13. Henry Greenwall was here 7 and leased the Vendome. He will take charge May 1. Curry and Boyle, the present managers of the Grand, will represent Mr. Greenwall and manage both the Vendome and the Grand. Their intentions are to play all the best attractions at the Vendome letting the popular-priced attractions go to the Grand. No. co. that plays in any other city in the country for less than $1 will be allowed to play at the Vendome. The terms of the Vendome lease have not yet been made public.—Manager Curry, of the Grand, came up from New Orleans 6 and spent a couple of days on business.—Manager Staub, of Knoxville, stopped over in Nashville 6 on his way to Memphis. Colonel A. K. McClure, of Philadelphia, lectured at Watkins' Hall 7 to a crowded house.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Alberts, manager): Carrie Lamont at popular prices to good business 4-9, with matinee. Shore Acres 7 attracted a packed house and delighted the large audience. Country Circus 11, with matinee, to good business; very fine performance. Ezra Kendall's Pair of Kids 13; Roland Reed 16.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Coon Hollow played a return engagement to a large and appreciative audience 4. Lewis Morrison will present Faust 20.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE: Stuart Robson 7, 8; fine business. Cleveland's Minstrels 9; big house. Grau Opera co. opened a week's engagement 10 to big business.

MARLIN.—KING'S OPERA HOUSE (L. and W. Allen, managers): August Aamold, violinist, 7; small audience. Ex-Governor "Bob" Taylor lectured on "Visions and Dreams" to a full house 6.

DENISON.—WILKINSON OPERA HOUSE (J. A. Wilkinson, manager): Cleveland's Minstrels, matinee and night, 5; big business. Lost in New York 9; fair business. Baldwin Melville Comedy co. 11-16.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Cleveland's Double Minstrels co. appeared matinee and night 6 to full houses and gave satisfactory performances. Frank Jones in Our Country Cousin to a small house 7. Wang, with Albert Hart and Virginia Earl in the leading roles and good support, was presented 8 and matinee and night 9 to well-filled houses.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Cleveland's Minstrels, 2-4; good business. Lost in New York 8; fair business.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Lost in New York 4; good business. Wang to S. R. O., 5. Ex-Governor Bob Taylor to good business, 8. Concert for the poor by home talent, 12.==ITEMS: Wang was billed for Hot Springs, Ark., for 5, but on account of small-pox in that city had to cancel their engagement, and Manager Johnson booked them 4 to play 5, without a sheet of paper or lithograph out in the town, playing them to over $500. The co. jumped from Little Rock to Marshall. Manager Johnson deserves praise for this treat.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Myra Clarke, Recitations, 7; poor house. The Aunt Sally Comedy co. 9; full house. Emma Warren Theatre co., 11-16.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Aunt Sally 7; top-heavy house; performance unsatisfactory. Cleveland's Minstrels 12.

FLATONIA.—WALTER'S HALL (A. Brunnemann, manager): Bob and Eva McGinley Musical Comedy co. 14.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Frank Jones presented Our Country Cousin 4; fair-sized audience. W. S. Cleveland's Minstrels 8, matinee and night, to large houses at both performances. The night performance was cut much to the disapproval of the audience, the co. jumping from here to San Antonio. Wang 12; Lost in New York 14; Sadie Martinot 19; Grau Opera co. 25-30; Robin Hood April 1; Lewis Morrison 5.==ITEM: Jacob Schwartz, formerly of Bryan, has moved here with his family, and intends opening the Auditorium, which he is to manage about May 1, and has quite a number of attractions booked for the Summer.

EL PASO.—MYARS' OPERA HOUSE (McKie and Shelton, managers): House dark week ending 8. Spanish Opera co., forty people, 11-16.

BRENHAM.—OPERA HOUSE: Dark 11-16.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): The Baldwin-Melville Comedy co. 4-8; large and enthusiastic audiences. Stuart Robson, matinee and night, 8, presenting She Stoops to Conquer at matinee and The Henrietta at night to splendid houses. Cleveland's Minstrels 11; Wang 13; Lost in New York 15.

YOAKUM.—OPERA HOUSE (Levy and Sterne, managers): The Judd Electric co. closed a week's engagement 6 to packed houses nightly. Blind Tom 19.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Schaeffer and Ives, billiardists, to small business 4, 5. J. K. Emmet in Fritz in a Mad House to good business 8. Nellie McHenry and The Fencing Master underlined.==GRAND OPERA HOUSE (J. B. Rogers, manager): Our Regiment has done a large business all the week, in fact, has drawn more money than any week since the opening of the Grand. An Arabian Night underlined.==WONDERLAND THEATRE (Charles Gates, manager): Fanchon pleased the patrons of this house sufficiently to increase the attendance considerably over its opening week.

VERMONT.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): A. Y. Pearson's She to a small house 11. Manola-Mason co. in Friend Fritz 16.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Dazzler 25.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Marie Wainwright in The Daughters of Eve 6; light house; good performance. Amateurs in A Celebrated Case 8.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Marie Wainwright 8; fair house. Stowaway 15; Y. M. C. A. lecture 22.==ITEM: Manager Walker and wife gave a masquerade and dancing party to about fifty of their friends 14. It was one of the social events of the season.

BELLOWS FALLS.—NEW OPERA HOUSE (Brosnahan and Blakley and S. E. Capron, local managers): A Black Sheep 9; S. R. O. Manola-Mason 19; Potter-Bellew 27.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee and manager): Until the novelty of the Lenten season has worn off, the theatrical business is invariably at the lowest ebb in this city. Manager Leath had doubtless this idiosyncrasy in view when he provided only one attraction for last week and one for this week, with dates all filled for the rest of the season. The Tavary Opera co. appeared here 7-9 in repertoire. They played to fairly good business in spite of Lent and bad weather, and gave satisfactory performances. E. H. Sothern 15, 16. He is a great favorite here, and the demand for seats has been exceptionally large. The Schubert Male Quartette of New York will be at this house 18. Robert Hilliard 19, 20 and Salvini 21, 23.==ITEMS: The New Theatre will be dark 18-23. This house the significance of its name to the contrary notwithstanding, is really the oldest theatre in Richmond. A well-known furniture house here negotiated unsuccessfully for a lease of the building in order to turn it into a furniture store last week. Manager Leath intends to remodel the interior as a skating-rink this Summer.—Arrangements for the new theatre here are rapidly being pressed forward.—Baseball is the only Summer attraction that plays here, and the Academy has been rented for the dog days to a syndicate of the sporting fraternity, who have arranged for the returns of the League games to be displayed on the stage each afternoon. A special telegraph wire will be run to the house.—Conway Myers, who was well-known in theatrical circles, died at the Retreat for the Sick March 19, aged twenty-nine years. He was for some years interested in the Academy of Music, also in the Academy of Music at Norfolk. He was an active member of the Richmond Lodge of Elks.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): House dark 11-16.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): A Jay Circus 8; small house; splendid variety performance. Madame Delmore's dancing was the best ever seen here. James C. Wood, colored tragedian, in Richard III. 19. Mr. Wood has played this character here on two former occasions, and developed wonderful talent.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Dewey Heywood Concert co. 11, K. of P. benefit; fair business. Gilmore's Band 18.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): Sherman and Morrissey in A Jay Circus to a fair audience 9. The performance was rather disappointing. Dan McCarthy in The Pride of Mayo to a rather small audience 11. Performance very good.==ITEMS: Sherman and Morrissey will star in a new play next season called The Pain Killers.—Edwin A. Davis left Howard Wall's Ideals here 2 and joined Dan McCarthy 11, playing Roger Conlon in The Pride of Mayo.—Rip Van Winkle 16; Robert Hilliard in The Nominee 23.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): House dark 11-16.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Dark 6-13.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Rooney Comedy co. in Lord Rooney 11-13.==CORDRAY'S THEATRE (R. E. French, resident manager): Burke Brothers' Comedians in Irish Aristocracy 4-10; good houses.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The comedy Bright and Gay was presented by local talent on 1 to a large house. David Cohen, of this city, has written a comedy-drama entitled The Speculator. It was presented 4, Mr. Cohen taking the leading role.

WALLA WALLA.—OPERA HOUSE: Lord Rooney 2, matinee and evening, to poor houses.

ELLENSBURGH.—LLOYD'S OPERA HOUSE (C. E. Finberg, manager): The Rooney Comedy co. 5; good house.

TACOMA.—THEATRE (Heilig and Lesster, managers): Lord Rooney 8; light attendance.==NINTH STREET THEATRE: Mahara's Minstrels 7; good house.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Andrews Opera co. in Fra Diavolo 4; Pretty Persian 5; Falka 6; good business; excellent performances; good melodious voices, and strong, well-balanced chorus. A Railroad Ticket 8; good business. Roland Reed 28.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): Bobby Gaylor in Sport McAllister 13; advance sale fair.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Railroad Ticket 6; fair business; should have packed the house. Sadie Hasson appeared in Nobody's Claim 7. Andrews' Opera co. 13; Gorton's Minstrels 16.==ITEM: The Railroad Ticket co. lay over here until 8 on account of getting dates mixed.

WHEELING.—OPERA HOUSE (F. Riester, manager): Kimball Opera co. 8; full house and pleased audience. The Passing Show 11; S. R. O. Bobby Gaylor 12; full house. Murphy and Canfield 21; The County Fair 27; Roland Reed 29, 30.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Watson Sisters co. 7-9; good business. Charles A. Loder 11-13; good business. J. B. Mackie 25, 26; Maloney's Wedding 28-30.

MANNINGTON.—OPERA HOUSE (Barrack and Reger, managers): Springer and Welty's Black Crook No. 1 to a large and well-pleased audience at advanced prices 4. John E. Brennan in Tim the Tinker to a good-sized house 9. Sadie Hasson in Nobody's Claim 20.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE: (Edward M. Fuller, manager): The Shakespeare-Bacon discussion between Hon. Ignatius Donnelly and Prof. Freeman, of the University of Wisconsin, held the attention of a large audience 5. Mr. Donnelly's famous cryptogram was not any further developed than on the previous discussion, when Prof. Freeman's arguments proved it to be an absurdity. A Green Goods Man 8 presented by Paul Dresser, and a strong supporting co., delighted a topheavy house. Herrmann 12; A Breezy Time 16.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Uncle Josh Spruceby to the capacity of the house 6. The New Boy to fair business 9. Bert Coote, the star, is deseving of all the praise given him. Jane underlined.

LA CROSSE.—THEATRE (J. Strasilipka, manager): A Green Goods Man pleased a fair house 7. Earlie Lindon Comedy co. opened a week's engagement 11 to the capacity of the house at popular prices.

STEVENS POINT.—GRAND OPERA HOUSE: The Girl I Left Behind Me 15.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): The New Boy 4; fair business.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Paul Dresser's Green Goods Man to a fair-sized audience 5.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Rev. Father Cleary lectured 4 to a crowded house. Josh Spruceby 13; A Breezy Time 18. The Convict was produced at the Opera House by home talent 8 to a big house.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): Uncle Josh Spruceby to a large audience 5. Fitz and Webster in A Breezy Time 15.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Gustave Frohman's The New Boy 8; good business. Bert Coote in the title-role evoked rounds of laughter. Gloriana canceled date. The Girl I Left Behind Me 19.

CHIPPEWA FALLS.—The Opera House is closed indefinitely, pending purchase or sale. W. H. Stoddard has given up his lease.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): The Fencing Master 11; Girl I Left Behind Me 23; Temperance Town 29.==ITEM: Large advance sale for The Fencing Master.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas' manager): Marie Wainwright opened to medium business in The Daughters of Eve 11. Miss Wainwright gave a powerful impersonation in the dual role of the twin sisters, Rose and Rhoda. The performance of the Montreal Operatic Society has been postponed from 18 to week commencing 25, to allow of more thorough rehearsing.==QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Gaiety Girl co. opened their return engagement to a good-sized audience and received a hearty welcome 11. The Young Irishmen's Literary Association will give a dramatic entertainment 18.==THEATRE ROYAL (Sparrow and Jacobs, managers): George Dixon Vaudeville co. to full houses 11-16. The Stowaway 18-23.==OPÉRA-FRANÇAIS (Edmond Hardy, manager): La Martyre was the opening bill 11. The novelty for the gala night, 14, will be the first production of La Fille de Pailliasse. The ever-popular opera, Mignon, was to have been given 15, but owing to the indisposition of Mme. Bonit, La Serment d'Amour will be substituted. Mons. Bonit has also been suffering from throat trouble, and been under the doctor's care. Five members of the French Opera co., which closed its season in New Orleans March 1, have been engaged by the management of the Français, and some fine productions are promised.==WINDSOR HALL: Max O'Rell lectured 11-13 to large and fashionable audiences. His subjects were "Her Royal Highness, Woman," "American Society Up to Date," and "Some Foibles of John, Sandy, and Pat."

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard manager): Della Fox in The Little Trooper 7-9; big business. A Trip to Chinatown 11-13; good business. Thomas W. Keene in repertoire 14-16; Johnstone Bennett 18-20; the Baldwins 21-30.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Prodigal Father 11-16; good business. George Dixon's Vaudeville co. 18-23.==ACADEMY OF MUSIC (F. W. Stair, manager), Rose Sydell's co. opened 11 to a good house. Some of the specialties were clever, notably those of Julia Keeley, the Las Vegus Family, and George P. Murphy and Kitty Kursale. House dark 18-23.==ITEM: The Musee presents some clever talent, including Eddie Moore, Katherine Gyles, and the Fremonts, to very large audiences.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Dark 4-9.==LYCEUM: Leighton co. opened 11 in Neck or Nothing; good house. All the Comforts of Home and Taken from Life to follow.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The Della Fox Comic Opera co. presented The Little Trooper to a well-filled house 11. The Clairette of Della Fox is a delightfully bright and sparkling impersonation, and the part of Gibbard, as played by Jefferson D'Angelis, irresistibly funny. The co. throughout is a very capable one and gave a thoroughly enjoyable performance.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Concert (local) 8; fair attendance. Della Fox Opera co. in The Little Trooper 12; good performance to a large and fashionable audience. Charles L. Davis in Alvin Joslin 13; top-heavy house. Concert in aid of the poor of the city 14; Charley's Aunt 18; The Amazons 21.==ITEM: The bookings for next season give promise of the best season yet. Among the latest bookings are Rob Roy, Alexander Salvini, and Wilson Barrett.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Katie Putnam 14, 15.

HAMILTON.—OPERA HOUSE (T. Reche, manager): Lady Aberdeen's reception 5; Ptarmigan 9, locals; C. L. Davis' Alvin Joslin 11; both to good houses.==STAR THEATRE: These people appeared 11-16: Reyno and Rondo, St. Clairs, Dunbars, Hague and Helston, and Clio.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Henry George lectured to a large house 7. Ida Van Cortland's date was changed from 11-16 to April 15-20. Rose Coghlan 11.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): G. H. Snazelle in an entertainment styled "Music, Song and Story" 6, 7 to small houses. Some views exhibited were first-class, but the "song and story" part of the programme was not very meritorious.==CLARIS OPERA HOUSE (George T. Claris, manager): Charles L. Davis in Alvin Joslin 12 to a crowded house. This play always draws well, and appears to be as good a money-maker as ever.

ST. CATHARINES.—GRAND OPERA HOUSE (T. and F. D. Lalor, managers): This house has been dark since Feb. 25 to enable the new management to make necessary repairs. It will reopen 15 with Hi Henry's Minstrels. Irish concert (local) 15; Charley's Aunt 21.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): A Gaiety Girl 8, 9; crowded houses. Zera Semon 11-16; big houses. Watkin Mills, baritone; 15.==GRANT'S CONCERT HALL (Grant Brothers, proprietors): New Orleans Jubilee Singers 11, 12; good houses.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): Houghton's play, Shaun Rhue, 18.

[*Received too late for classification.*]

SAN FRANCISCO.

SAN FRANCISCO, March 11.

Marie Burroughs in Judah at the Baldwin drew a fairly good house. Miss Burroughs in the character of Vashti Dethic, the fasting girl, has been seen here before, and it was then that the critics praised her for her impersonation. As a star she is a success. At the close of the second act, with Mr. Kellard, she responded to three curtain calls. Mr. Kellard's Judah deserves commendation. The comedy element was capitally acted by Theodore Brown and Marion Abbott. The play was excellently mounted. Next week the Whitney Opera co. in The Fencing Master.

The third week of A Temperance Town at the California opened to light business. Emily Bancker in Our Flat next.

The Clemenceau Case, presented by the Charles Riggs co. at the Alcazar, opened to a big house. The play has been modified, so as to eliminate the coarseness. The specialties were good.

Stockwell's was well filled again. A Humpty Dumpty pantomime has been added to The Black Crook. The new specialties are fairly good.

In the Ranks at Morosco's has been continued another week.

Girofle-Girofla at the Tivoli attracted a large audience. Grace Plaisted was pert and active in the title-role. The opera was tastefully dressed and admirably sung. In preparation, Blue Beard, Jr., and Princess Nicotine.

Lydia Yeamans-Titus is again entertaining the patrons of the Orpheum. Magee and Crimmins, the Brothers Forrest, and La Regolancita and Sisters were the most successful.

Pocahontas, with Alice Yorke, is a successful attraction at the Wigwam.

Charles Rice, formerly with 1492, and John Hamlin, of Chicago, are in this city. Hirschbach and Wilson are at work on a new burlesque for the Tivoli.

Edward Hays has been engaged by Manager Morosco for leading heavy roles.

L. Morgenstern, treasurer of the Baldwin, will be tendered a benefit next Sunday night. The house is entirely sold. Miss Burroughs will present Judah on that occasion.

Emile Bruguire, Jr. is at work on a comic opera. J. Burk is the author of the book.

The Gaiety Girl sailed away on the steamer *Mariposa* last Friday for Australia.

Charles W. Swain, the comedian at Morosco's Grand, concludes his engagement at that house on March 31.

R. W. Dexter is here in advance of the Mozart Symphony Club.

R. C. Hudson goes in advance of Maude Granger's company. He resumes his position with Frederick Warde next season.

H. P. TAYLOR, JR.

THEATRICAL MECHANICS.

Detroit Lodge has elected George H. Morbey, president; Edwin Anglum, vice-president; James E. Sullivan, recording secretary; Archibald McDonald, financial secretary; William Foster, treasurer; August Baruth, sergeant-at-arms; Dr. J. B. Sloan, physician; William Foster, delegate to grand lodge. The annual excursion over the Wabash will occur in April.

THE ENTERTAINERS.

General Lew Wallace closed his lecture tour for the season in Jersey City on March 7.

It is announced that Mabel Stephenson will soon be married to a Mr. Adams, of Columbia College.

Major Pond has renewed his offer to Stanley for another American lecture tour, and it is probable the explorer will accept.

Max O'Rell lectured in the Lyceum Theatre yesterday, and will also appear there to-day (Tuesday) and Thursday.

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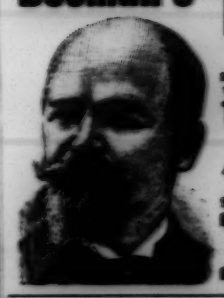

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AT THE THEATRES.

Empire.—John-a-Dreams.

Play in four acts by C. Haddon Chambers. Produced March 18.

Harold Wynn	Henry Miller
Sir Hubert Garlinge	William Faversham
Lord Barbridge	W. H. Crompton
Rev. the Hon. Stephen Wynn,	J. E. Dodson
Percy De Coburn	Jameson Lee Finney
George Wanklyn	Robert Edeson
Captain Harding	E. V. Backus
First Mate	Edgar Norton
Boatswain	William Bryant
First Steward	John Whitman
Second Steward	J. P. Sorrentz
Butler	Frank Hay
Kate Cloud	Viola Allen
Lady Barbridge	Genevieve Reynolds
Mrs. Wanklyn	Elsie De Wolfe
Servant	Miss Gail

John-a-Dreams, which was originally produced last November by Beerbohm Tree, in London, was seen for the first time in this country at the Empire Theatre last night. The first two acts proved somewhat talky, but there was more action and sustained dramatic interest in the latter portion of the play.

The opening scene occurs on Lord Barbridge's yacht, *Moonbeam*, which is sailing along in the vicinity of the Isle of Wight. On board the yacht are Harold Wynn (John-a-Dreams) and Sir Hubert Garlinge, who while college chums at Oxford have sworn eternal friendship to each other. They remain faithful to the compact until Kate Cloud comes between them. Kate is a vocalist with a past, the earlier portion of her life having been spent in the streets. The two men, however, believe her to be a virtuous woman when the play opens.

Sir Hubert has tried to make Kate his mistress, but failing to seduce her, falls passionately in love with her and is anxious to secure her for his wife. Kate has given her heart to Harold. These are the premises that lead up to a series of dramatic episodes in which jealousy, envy and severance are conspicuous factors. The two friends become rivals, and the baseness of Sir Hubert's nature manifests itself in his attempts to ruin Harold in order to deprive him of Kate's love.

The second and third acts take place in the vicarge at Barbridge where the Rev. Stephen Wynn, Harold's father, discovers that his son is an opium-eater, and locks up a bottle containing the drug in a cabinet. Kate, in an interview with the vicar, confesses that in her girlhood she had led a life of shame. The vicar tells her that she may yet be happy in marriage, but his face expresses the struggle he was undergoing before he could bring himself to consent to her union with Harold. Kate is unwilling to accept the sacrifice, and tells Harold that she can never be his wife. The poet-dreamer breaks down under this shock, and throws the verses he has been writing into the fire.

In returning to bid Harold farewell Kate is seen by Sir Hubert who, imagining that his friend's courtship is running smoothly, resolves on drugging him, in order to separate him from Kate and carry the latter off on his yacht. Sir Hubert, accordingly, procures the bottle of opium from the cabinet, pours some of it into Harold's brandy, and induces him to release him from the Oxford compact. When Kate returns he shows her the paper signed by Harold, which says "I release you," and tells her that Harold, unable to bear the thought of her past, has broken his promise to abandon the use of opium, and has ceased to love her.

In the final act the *Moonbeam* is at anchor near Southampton. A violent scene ensues between Sir Hubert and Kate. Harold, having recovered from the effects of the drug, comes on board with his father, and rescues Kate from the clutches of the false friend, whose passion, after he believes the woman to be entirely in his power, takes an aggressive and almost brutal form. The amorous villain leaves the yacht in a small boat, and the audience is left in doubt as to whether he ever reaches terra firma. The lovers are united, the moon rises in the horizon and the yacht sails out of sight.

The cast was on the whole well selected. Henry Miller gave an excellent personation of Harold Wynn. He looked and acted the poet-dreamer to the very life. His love scenes with Kate were delightfully sympathetic, and he was also seen to advantage in the dramatic incidents of the third and fourth acts.

William Faversham makes the character of Sir Hubert Garlinge unduly disagreeable. Sir Hubert is intended by the author to be passionate and unscrupulous but not boorish. Mr. Faversham did some telling work, however, in the latter part of the play.

Viola Allen was at once charming and effective in the exacting role of Kate Cloud. In some respects she is not suited to the character, for it is difficult to conceive how a fallen woman of Kate Cloud's experience could be as refined and charming as Miss Allen.

J. E. Dodson gave a capital character sketch of the old Vicar, W. H. Crompton gave a good portrayal of Lord Barbridge, and Robert Edeson gave a racy and artistic delineation of George Wanklyn.

Elsie De Wolfe was competent but rather too affected as Mrs. Wanklyn. No actress suffering from chronic affectation will ever rank very high as a comedienne. Jameson Lee Finney was amusing as Percy De Coburn, and the other members of the cast acquitted themselves creditably.

The scenic setting of the first act representing the deck of the yacht with its mainsail and soft-shining stars in the distance infused a romantic atmosphere into the play. The scenic effect of the last act when the united lovers are seen sailing away under the silver moon was also remarkably picturesque.

The interior of the second and third acts presented an old-fashioned apartment with large windows opening on an orchard, with fruit-laden trees and a beautiful landscape.

Lyceum.—An Ideal Husband.

Play in four acts by Oscar Wilde. Produced March 12.

Lord Goring	Herbert Kelcey
Sir Robert Chiltern	Stephen Grattan
The Earl of Caversham	W. J. Le Moyne
Vicomte De Nanjac	David Elmer
Mr. Montford	Frank Short
Phipps	Ernest Tarleton
Mason	Charles A. Goettler
Lady Chiltern	Isabel Irving
Mabel Chiltern	Katherine Florence
Lady Markby	Mrs. Charles Walcot
Lady Basildon	Bessie Tyree
Mrs. Marchmont	Mrs. Thomas Whiffen
Mrs. Cheveley	Rhoda Cameron

The Ideal Husband was originally produced in London on Jan. 3. When Oscar Wilde responded to a call for the author at the conclusion of the performance, he thanked the audience for their reception of his piece, and informed them that he had spent a pleasant evening. So there can be no doubt that there was at least one individual present who was thoroughly satisfied with himself and the play. At all events the Ideal Husband is still running in London, and is not unlikely to enjoy a moderate degree of favor at the Lyceum, where it was given its first American production last Tuesday evening.

Mr. Wilde has succumbed to theatrical conventionality in the construction of his latest play. The adventuress, Mrs. Cheveley, causes lots of trouble and is on the verge of a grand triumph for her iniquitous schemes. But Mr. Wilde knows that the box-office would never tolerate vice to emerge triumphant, so he has the adventuress carelessly drop a stolen bracelet, which falls into the hands of those who are trying to defeat her. Thus the feminine conspirator is only too glad to surrender the compromising letter written by the hero, and with which she has threatened to expose him.

This compromise furnishes the climax of the third act, but despite the abundance of meritorious dialogue with which the plot is padded the play had not reached the regulation length at this point, so Mr. Wilde supplied another act of "stale, flat and unprofitable" twaddle. The wife of the hero, Sir Robert Chiltern, is persuaded through sophistical arguments that although her husband has obtained his wealth by dishonorable methods, it is her duty to overlook his irregularities, and assist him to pose before the British puplic as a model statesman whose 'scutcheon has never been tarnished.

Up to the time of his exposure Sir Robert Chiltern is an ideal husband in the eyes of his wife. She makes a great ado when she finds that her idol has feet of clay, but after much emotional protest, she decides to continue enjoying his ill-gotten wealth, to love him just as much as ever, and to urge him on to great achievements in his parliamentary career. Mr. Wilde is forever perverting proverbs to obtain something striking in the way of epigrammatic dialogue. The tag of his play should be, Dishonesty is the best policy.

The tone of the dialogue is cynical throughout. There are occasional flashes of wit, but most of the would-be witticisms are of the mechanical order and owe their origin to a cheap trick of perverting well-known aphorisms. The characters are drawn with considerable dramatic skill, but they are essentially stage puppets. They seldom talk or act as people do in real life. The portrayal of human nature as it actually exists is apparently beyond Mr. Wilde, and no dramatist has achieved lasting fame who has not been able to look into the human heart, and infuse human vitality into the characters he has endeavored to depict.

An Ideal Husband is splendidly staged at the Lyceum. In the main it was also well acted last Tuesday. Herbert Kelcey was in his element as Lord Goring, but Isabel Irving was decidedly out of hers as Lady Chiltern. Miss Irving is not cut out for an emotional actress. Her trick of throwing her head back borders at times on burlesque. In roles requiring comeliness, high spirits and bright comedy work Miss Irving is, no doubt, an acquisition, but she is miscast in the current play.

Stephen Grattan proved effective as Sir Robert Chiltern, and W. J. Le Moyne offered another amusing character sketch as the Earl of Gresham.

Mrs. Charles Walcott as Lady Markby pitched her voice in an unusually high key, presumably for the purpose of caricaturing some society woman of affected and obtrusive vocality, but the result was not especially amusing.

Katharine Florence as Mabel Chiltern, Bessie Tyree as Lady Basildon, and Mrs. Thomas Whiffen as Mrs. Marchmont all did good work.

Rhoda Cameron made the hit of the evening as Mrs. Chevely. Her personation was so delightful that instead of Lady Chiltern it was the adventuress who gained most of the sympathy and admiration of the audience.

Garden.—A Burglar's Reception.

Farcical comedy in one act by Horace B. Fry. Produced March 18.

Prof. Narcot	Mervyn Dallas
Mrs. Narcot	Grace G. Hall
Ollie Narcot	W. J. Romain
Robbin	Frank V. Le Mon
MacCracken	Gus Reynolds
Ann Eliza Hicks	Miss Oldcastle

The Countess of Castelvecchio, professionally known as Miss Oldcastle, gave a special matinee at the Garden Theatre yesterday (Monday) afternoon). The performance consisted of Tom Taylor's Plot and Passion, which was preceded by A Burglar's Reception, a farcical comedy in one act, by Gen. Horace B. Fry.

The latter is a decidedly amusing little piece, and contains some clever dialogue.

Miss Oldcastle, as Ann Eliza Hicks, a slavey, was very amusing, and Mervyn Dallas was capital as Prof. Narcot.

Grace G. Hall gave a finished performance of Mrs. Narcot. Her make-up was exceedingly clever and she acted the comedy scenes with much spirit. It would seem that this young actress is capable of much better work than her part afforded in this play.

W. J. Romain was genuinely amusing, and Frank Le Mon and Gus Reynolds contributed much to the performance.

In Tom Taylor's drama Miss Oldcastle appeared as Marie de Fontanges. She has a decidedly winning prrsonality and played the part with grace and feeling.

James K. Hackett made a handsome and convincing De Neuville, and the De Cevennes of Charles Charters was a clever impersonation. W. J. Romain as Desmarets, F. Denithorne as Fouché, and Mervyn Dallas as Gribouille were all well cast. Grace Hall gave a charming impersonation of Cecile.

The theatre was well filled and the applause frequent.

Berkeley Lyceum.—Rolland M'Ney.

Last Thursday evening the students of the American Academy of the Dramatic Arts were seen in a curious composition by Frank Young called Rolland McNey.

Rolland McNey begins life as a highway robber and ends it as the Mayor of a New England town early in this century. When his neighbors are celebrating Hallow'en in his house and he has betrothed his daughter to her lover a murder is committed in the village. A stranger is suspected and he proves to be an old companion of the reformed highwayman. He comes to his old associate's house to rob, and recognizes in the portrait of the owner his old friend. His presence there is revealed by an old woman who is seeking the reward offered for his capture. He is found and killed. As he expires he mutters, "Rolland McNey," and the guilty mayor lives while his secret dies.

This story, which is interesting enough, is treated in a way suggestive of The Bells, and The Intruder. Many of the scenes are decidedly creepy. The action moves slowly in the first act, and the language used is rather stilted. But, otherwise, the piece is a creditable effort.

The students were excellent in their respective parts, Mr. Hanks and Miss Ricard particularly distinguishing themselves. Miss Harrison must also be mentioned. Mr. Short was good as the Mayor, and Mr. Bostwick as Goulard.

Tony Pastor's.—Variety.

This has been a week of jubilee at Tony Pastor's, for on Friday—both matinee and evening—this favorite and popular manager celebrated his thirtieth year as a New York manager.

An elaborate bill for the occasion was inaugurated on Monday evening. It included Zarmo, a juggler of considerable dexterity; the Highleys in a comic musical interlude; acrobatic performances by Bon Bon and Artino, and Fritz Young and Emily Sells; Irish songs by Polly Holmes, and the Sisters Belfrey, who showed an unusual amount of versatility in their character sketches, song and dances.

Mr. Pastor received a hearty welcome, and delighted the large audience with a number of new songs and some of the old ones which have added to his popularity in the past.

The audience left at the final fall of the curtain sincerely hoping that Tony Pastor might live for another thirty years to entertain and amuse them as he had in the past.

People's.—Cross Roads of Life.

Edmund Collier in The Cross Roads of Life, a sensational melodrama, was the attraction at the People's Theatre last night.

The piece was seen earlier in the season at the Star Theatre, consequently it was not an actual novelty. The action occurs in and around New York.

Mr. Collier appeared as Dick Hawthorne, captain of life-saving station, and played the part in an able manner. The supporting company which was capable, included J. K. Hutchinson, William F. Caine, John Hayms, Melroy Cooper, Ernest Franklyn, Carrie Francis, and Helene Collier.

William Courtright's Hungry Ben deserves a word of praise. A crowded house applauded the various sensational episodes, and The Cross Roads will play to big business during the week.

Grand.—Ups and Downs of Life.

Mr. and Mrs. Oliver Doud Byron in The Ups and Downs of Life form this week's attraction at the Grand Opera House.

This Irish melodrama was particularly seasonable last evening, and the Hibernian element in the audience grew enthusiastic over the stirring scenes of the play.

Mrs. Byron's performance of Jane Judkins is exceedingly humorous, and Oliver Byron makes a manly Vivian Ransome. It seems a pity that such clever players should not have a better medium for their talents.

Florence Stone as Constance played with feeling and good effect and the other characters acceptably taken by Spottiswoode Artker, R. F. Russell, Fred. Warren, Larrin Howard, J. L. Mason, Charles Young and Alice Warren.

American.—The Fatal Card.

The Fatal Card was transferred on Monday night from Harlem to the West Side, where, at the American, it was greeted by a large audience.

The play was presented with all the scenic accessories and the same cast that marked its original presentation. That it duplicated its Broadway success is not surprising, as it contains many highly dramatic situations that are associated with a sufficient amount of comedy to make an interesting and amusing whole. In short, the lights and shades are nicely blended.

The company contains E. J. Ratcliffe, W. H. Thomson, W. J. Ferguson, J. H. Stoddart, Amy Busby, May Robson and Jessie Busley.

Keith's Union Square.—Vaudeville.

Lew Dockstader entered upon his third week at Keith's last night. His specialty this week is a satire on the Napoleonic craze.

Unthan, the armless wonder, continues his marvelous exhibition, performing the most difficult feats with his toes.

Edwin Stevens made his debut on the vaudeville stage last night, his former field being comic opera. Other new attractions are Ward and Lynch, Nellie Maguire, Stinson and Merton, George Austin, the Powers Family, bicycle quartette, Carroll and Hindes, Vanola the foot juggler, John and Edna Vidocq, Felix and Cain, acrobats, Charles Kenna, and Morton and Revelle.

Niblo's.—My Aunt Bridget.

My Aunt Bridget made her periodical visit to New York last night at Niblo's. The familiar farce-comedy has been brightened up by the introduction of clever specialties.

George W. Monroe, of course, appeared as Aunt Bridget and created much merriment. Raymond Hitchcock's Alton McVeigh was a very capable performance, as was also the Miss Recalmer of May Duryea.

Others in the cast were Thomas J. Grady, Harry McDowell, M. J. Knill, Mamie Ryan, Mabel Florence, Ella Falk, Marie Bates, Nellie Bland, Pearl Allen, and Susie Russell.

Koster and Bial's.—Vaudeville.

The usually large house was present at Koster and Bial's last night and a capital programme was thoroughly enjoyed.

The Nichols Sisters proved a most enjoyable feature, and Demonio and Pantzer, the grotesque contortionists, were recalled several times. Cissie Loftus was likewise applauded for her excellent imitations of Maggie Cline and Tony Pastor.

At Other Houses.

James Connor Roach, in Rory of the Hill, entered successfully upon his eighth week at the Academy yesterday, when St. Patrick's Day was celebrated by several Irish societies by attendance.

The Shaughraun is enjoying a successful run at the Fourteenth Street.

The professional matinee of Too Much Johnson at the Standard last Friday was well attended. The comedy is still very successful here.

Gossip is in its second week at Palmer's. Mrs. Langtry's gowns in this play are the talk of the town. There will be a special matinee of Gossip to-morrow (Wednesday) at two o'clock.

Rob Roy will close its long run at the Herald Square Theatre on Saturday night, to be followed on Monday by Mrs. James Brown Potter and Kyrle Bellew.

Augustin Daly will revive Nancy and Company this (Tuesday) evening at his Broadway house. Ada Rehan will apperr as Nancy Brasher, and Henry Dixey as Tippy Brasher. The next production at Daly's will be A Bundle of Lies, an adaptation from the German.

The run of The Old Homestead is drawing to a close at the Standard.

The last three weeks of Mme. Sans Gêne are announced at the Broadway Theatre.

Camille D'Arville continues to fill the Bijou at every performance of Madeleine.

The Casino offers an attractive vaudeville bill, including the living bronze statues.

Little Christopher will reach its two hundredth performance at the Garden on March 25.

Lady Clancarty was presented at the Harlem Opera House, last night, by the Kendals. Lady Clancarty will be repeated on Tuesday and Wednesday; Thursday, A White Lie; Friday, All for Her; Saturday matinee, The Second Mrs. Tanqueray; Saturday night, The Ironmaster. Next week, Richard Mansfield.

Chauncey Olcott appeared at the Columbus Theatre last night in The Irish Artist. Next week, Ward and Vokes.

The Casino offers a diversified programme of vaudeville this week. The bronze statues offer a feature of novel interest. Rudolph Aronson, in deference to many requests, has set apart Saturday afternoon for a children's matinee, at which all reserved seats will be reduced to one dollar, and general admission, including seat, will be fifty cents.

BROOKLYN THEATRES.

Park.—Francillon.

Mrs. Potter and Kyrle Bellew were warmly welcomed at the Park on Monday evening by a large and enthusiastic audience. The play was Dumas' Francillon, and the many strong scenes as well as the comedy portions were much enjoyed. Mrs. Potter has improved greatly since she was last seen in Brooklyn, and Mr. Bellew is as popular as heretofore. Francillon will be repeated on Wednesday evening, and the last of the week will be devoted to Charlotte Corday. Next week, The District Attorney.

Columbia.—The Black Crook.

The Black Crook began a week's engagement at the Columbia on Monday night before a crowded house. All the dazzling ballets, comic dances, and specialties were enthusiastically applauded. Mlle. Eugenie Petersen, Mardo, Staccioni and Biancifori all made great hits. The scenery and effects were capital Next week, Seabrooke Opera company.

Amphion.—The Passing Show.

The Passing Show last night offered enjoyable entertainment at the Amphion. Vernona Jarbeau, Charles J. Ross and Lucy Daly were up to date in their specialties and parts. John E. Henshaw's singing received several encores. The Pickaninnies were a feature, and Madge Lessing, Sylvia Thorne, La Petite Adelaide, May Ten Broeck, George A. Schiller, Gus Pixley, Seymour Hess and E. S. Tarr appeared to advantage. Next week, Palmer Cox's Brownies.

Notes.

A Cracker Jack is at the Star.

James J. Corbett is at the Bijou.

Primrose and West's Minstrels are at the Grand Opera House.

Weber and Field's company is at Hyde and Behman's Theatre.

The Messrs. Sinn gave the Park Theatre for a lecture on St. Patrick's night, the proceeds of which will go toward establishing a chair in the Catholic University at Washington.

Bill Hoey in The Flams appears at the Gayety this week.

The Empire attraction is The Derby Winner.

PROFESSIONAL DOINGS.

Nellie Snyder, recently of the Swartwood Dramatic company, will have a Spring season under the management of Stewart Allen.

Manager A. A. Fennyvessy, of the Bijou Theatre, Binghamton, has given a series of benefits for the poor of that city that have netted about $700.

Criptie Palmoni, the Father Dolan of The Shaughraun, has been confined to his bed for over a week by rheumatism. His part has been taken by Mr. DuMont.

Abby Sage Richardson recently addressed the students of the Chicago School of Acting on the drama of Shakespeare's time.

Among the saloon passengers on the *Umbria* last Saturday was Paul Cinquevalli, on his way to the Nouveau Cirque, Paris. As an example of the courtesy that prevails among artists of his class, it is worthy of note that his friend, Henri Cazman, the fantaisist, took Cinquevalli's place on that day in Koster and Bial's programme, to enable Cinquevalli to catch the steamer.

Martha Conway has signed to play leads in the Palace stock company, Boston, Mass., for the rest of the season. George H. Ricketts has been engaged as stage manager at the same theatre.

Minnie Bell, of The Trolley System, on March 9 tried to raise a window in the hotel in Madison, Ind., in which she was a guest, when the sash cord broke and the window fell, cutting her wrist so seriously that she had to be put under the influence of opiates while the wound was dressed. Miss Bell was forced to rest for several days, but appeared again with the company at Louisville last week.

The Trolley System will open a supplementary season of eight weeks this week.

The twin sisters Abbott, accompanied by their brother, C. S. Pickins, went to Boston with Manager E. E. Rice to sing at a benefit on Sunday evening.

The Lee Avenue Academy, Brooklyn, will be renamed the Phœbus, and will reopen under the management of W. J. Fleming next month.

Loraine Dreux left New York on Sunday to join the Charley's Aunt company in Chicago.

Agnes Herndon will present her play, Married, Not Mated, in New York, during Easter week.

Harry Williams will take out Tony Farrell for a few weeks for a starring trip.

The company lately under the management of Giffen and Neill, of Salt Lake City, and which went to Portland, Ore., for a few weeks, has been induced to remain there for several weeks longer. The Giffen and Neill company of Denver closed there on March 11, and was to open in Milwaukee under Litt's management on March 17.

W. H. Wright, who dramatized Hall Caine's novel, The Scapegoat, for Richard Mansfield, has written a drama of social life entitled When Hearts are Trumps, which it is said will soon be produced by one of the New York stock companies. Max O'Rell gave his lecture, "Her Royal Highness, Woman," at Trenton, N. J., on March 18, as a complimentary benefit to Mr. Wright, who has been associated with Major J. B. Pond in his management during each of Mr. Blouet's three American lecture tours. Over ten thousand copies of "On the Hurricane Deck," a novel by Mr. Wright, issued by the Mascot Publishing Company, four weeks ago, have already been sold.

The Bathing Girl, a satirically comic opera written by Rupert Hughes and composed by Robert Coverly, was tried in Denver, Col., recently by the Fencing Master company. It treats of the American weakness for foreign aristocracy, the scenes being laid in Newport and New York. It is said that the music is better than the libretto.

Lew Rosen has written a farcical comedy which he has christened The Ballet Girl.

A PERNICIOUS SYSTEM.

Growth of the Free-Ticket Evil to Demoralizing Proportions.

LEGITIMATE BUSINESS THREATENED.

"Scalpers" Have Multiplied and Thousands of Passes are Diverted for their Profit—How the Method Has Grown, and Some of Its Injurious Effects—Managers Denounce the Traffic, and Will Probably Remedy It by Combination.

A system that seriously threatens the legitimate business of regular theatres in New York and other large cities has grown up on an irregular traffic in tickets given for various advertising privileges. The abuse of these alleged privileges affects the theatres in many ways not at first apparent. Upon clues as to the demoralizing nature of this system furnished by reputable managers who at last have become convinced the evil should be vigorously taken in hand, THE MIRROR this week makes a showing, mainly through investigation by interviews with those directly interested, which should assist the managers of theatres and combinations in a reformation of the evil.

The theatrical managers of New York will probably combine with the object of abolishing the present iniquitous lithograph, billboard and frame free-pass evil. It has resulted in an extensive but illegitimate traffic in theatre tickets, none of the profit of which finds its way into the managers' pockets. A. M. Palmer, Charles Frohman, Daniel Frohman, E. G. Gilmore, Charles Burnham, Tony Pastor, H. C. Miner, T. Henry French, Augustus Pitou, J. M. Hill, G. W. Lederer, Oscar Hammerstein and Charles E. Evans are all ready to associate themselves into a body for the discussion of the ways and means to rid the business of this traffic.

Few theatrical men—not even the managers interested—have an adequate idea of the vast proportions the free-pass system has assumed. In New York City alone the face value of the tickets given away each season amounts to hundreds of thousands of dollars, and the same state of things exists wherever there are theatres. But managers everywhere are waking up to the absurdity and danger of the present state of things and to the necessity for immediate action. Managers in Boston and Philadelphia are moving to correct the evil. George Ketcham, the proprietor and manager of the new $200,000 theatre in Toledo, Ohio, has made an agreement with the manager of the opposition house, S. W. Brady, whereby neither will issue any complimentary tickets—either to bill-posters, window people, newspapers or friends of the management. Mr. Ketcham, an old hotel man, says he has put a lot of money into the building of the theatre and he is going to see if a theatre cannot be run on the same principles as a hotel. He acknowledges it is an experiment. At Zanesville, Ohio, the Shultz Opera House is another theatre that does not issue free tickets. The manager even goes so far as to pay for his wife when she wants to see the performance. There are three newspapers in the town and they receive one pair of seats each per week.

In Philadelphia and Boston.

It is nearly a year ago that the Philadelphia managers agreed to do away with the lithograph nuisance by dispensing with the display of lithos and requesting visiting managers to do likewise, and now the Boston managers have adopted the same course of action. Rich and Harris, acting for the other Boston managers, recently asked the managers of the leading combinations if they would consent to the following clause being inserted in the usual contract:

It is also agreed, that no Lithos., Photos., Frames or announcement of any kind are to be put in windows, stores, or bar-rooms, and no inside work is to be used of any description, except the regular painted announcements in hotels;

That the regular three-sheet posters and stand work only, are to be used;

That no half-sheets, or one sheets, or other small announcements are to be put in frames, or posted in regular places, except in railroad stations;

That no free tickets of any description are to be given to bill-posters for advertising purposes;

That no free tickets are to be given for any advertising, except for regular three-sheet posters and railroad stations;

That lithographs, photographs and frames are to be used only in the lobby, or in front of the theatre.

But in New York city, where there is more theatrical activity and more theatres than anywhere else in the country, the deadhead evil has been allowed to grow, and to-day there are hundreds of persons living on the fat of the land with money that the New York managers have virtually permitted them to take without equivalent.

Many Scalpers.

There are in this city over fifty theatre-ticket scalpers where good reserved seats for almost every theatre in the city can be had for one-half of the box office price, and sometimes for less. These scalpers do business openly; they have nothing to fear, for the managers practically encourage them by permitting them to do business. Two of these offices are situated opposite the Broadway Theatre and display at night the following illuminated sign:

> Tickets for All the Theatres here at Cut Rates. Orchestra Seats Only.

And any one taking the trouble to watch these places shortly before theatre time will see how extensively they are patronized by apparently well-to-do persons. Why should Mr. Smith pay $3 for two orchestra seats for Madame Sans Gêne if he can purchase as good seats for $1.50 the pair? The writer has inspected the stock or seats offered by all these scalpers and has found that, with the exception of Daly's, good reserved seats for any theatre in the city can be had for half the box-office price.

At 484 Sixth Avenue the business done in tickets is so considerable that the agent displays a schedule or board upon which is a long list of the tickets on hand and their respective prices. Thus general admission to all the theatres can be had for twenty-five cents, and reserved seats for the Empire, Broadway, Hoyt's, the Standard, the Fifth Avenue, the Herald Square, Palmer's, the Academy of Music, Abbey's, the American, the Fourteenth Street, the Garden, the Lyceum, the Bijou, or the Casino are quoted at seventy-five cents each. The agent informs you, however, that at Palmer's, the Garden, and one or two other houses you will be taxed ten cents extra for the Actors' Fund.

The Method Explained.

Let us now see the method by which the scalper secures his stock. G. Muller, who has been the advertising agent of the Fifth Avenue Theatre for a number of years, explained it yesterday to a MIRROR reporter:

"The tickets you see in the scalpers' hands," said Mr. Muller, "have, of course, been purchased by them from the storekeepers who display lithographs or frames. As you know, the lithograph calls for four tickets a month giving access to the family circle or balcony, but the frames call for two orchestra seats a week. It is these reserved seats that the scalper is most anxious to secure and the storekeepers are always ready to sell them. For instance, take a window that can hold eight frames. That gives the owner of the shop eight pairs of tickets a week. He cannot possibly use these himself, and he confesses openly that he sells them to help out with his expenses. Every storekeeper who can display a few attractions pays more than his gas bill, and one saloon-keeper on Third Avenue I know pays his rent in that way. There is no concealment about it at all. When I go out on my rounds to give out my tickets I am immediately followed by six or eight scalpers who dog my footsteps and even enter the stores with me and begin to bid for the tickets I have just laid down on the counter. There is strong competition between the scalpers to get hold of reserved seats and they bid against each other beginning at 60c. and ending at $1.10, their profit on this last price being of course 40c. Sometimes the scalper goes round with a horse and wagon, stopping at every display window and securing all the tickets possible. The assertion that some managers make that they do not give orchestra seats in return for window privileges is untrue. Every theatre using framed photographs gives orchestra seats. The storekeepers have been spoiled in this respect. They will not sit upstairs with the bill-board people, and if the orchestra seats are not forthcoming the frame is placed away on the shelf until the manager relents.

"But it is not from the few storekeepers alone that the scalpers get their supply. Suppose I start out to bill a new attraction. I bill it from the Battery to One Hundred and Fifty-fifth Street, and often in the suburbs, such as Mount Vernon, New Rochelle, Yonkers, Larchmont, Fordham, Rye, Fort Lee, etc. For every stand posted up I have to give the bill-poster one ticket, he being supposed to give it to the person who has allowed the privilege of billing; but it is purely a matter of confidence. There is no way of knowing if the bill-poster really distributes the tickets, or if they are sold. Strange to say, even the tickets given out at Yonkers and Mount Vernon find their way to the scalpers' shops. In the case of city lithos, our bucket men distribute orders for seats with the paper, and on a later round these orders are taken up and tickets given, but we are often robbed by the bucket men, who only get $10 a week and who find they can double their incomes by neglecting to leave the tickets with storekeepers and disposing of them to the scalpers.

"Then, again, there is no end to the number of persons that have to be 'fixed' with tickets. Suppose I want to put a stand on a building that is being torn down. I go to the contractor, he fixes his price, and the bill-poster receives his orders to go ahead. Then I find that unless the contractor gets some orchestra seats in addition there will be a scaffolding erected just in front of my paper. If the foreman doesn't get 'fixed' some other attraction's paper will outshine mine; unless the bricklayers are 'fixed' they will throw mortar on the paper; and unless the night watchman is 'fixed' the boys will be allowed to deface the paper. All the tickets given in this way are to be found later in the hands of the scalpers. Then tickets have to be given to railroad conductors, policemen, night watchmen, clerks at hotels, hotel proprietors—in fact, to everyone who is in a position to do you a little harm if he has a mind to. The advertising agent is often blamed for the present traffic in tickets, but very unjustly. The system itself is to blame, although, to be candid, I do not see how it can be remedied. The theatres now get a big showing, and all it costs them is tickets. To be sure, the scalpers live on these tickets, but if the managers had to pay cash for window and frame advertising it would cost them much more than it does now."

The foregoing statement made by a man who has made theatrical advertising a study for years shows the extent to which this traffic is being carried and the extent to which theatrical managers are being robbed. The scalper, thanks to the manager, certainly has no difficulty in replenishing his stock if the vast number of tickets given out each week by the managers for an alleged service of some kind or other and which ultimately find their way into his hands is considered.

A well-advertised theatre puts out each week 700 stand lithograph and bill-board tickets admitting the bearer to the balcony, and 400 frame tickets admitting the bearer to the orchestra. This makes a total of 1,100 persons entering the theatre free each week exclusive of 200 tickets given to special people, 200 to professionals, which makes a grand total of 1,500 tickets per week. Assuming the average nominal value of each ticket to be one dollar, we have $1,500 a week, or $54,000 for the season of thirty-six weeks. If the thirty odd theatres of New York give out the same number, and we are assured that this is a conservative average, and does not take into account the houses that "paper," this would make a grand total of one million six hundred and twenty thousand dollars that is annually given away by the managers.

How It Is Harmful.

This is not all. An incalculable amount of harm is worked indirectly by the present system. The large numbers of free passes issued by the managers for alleged service of some kind or other is demoralizing the entire business. People will not patronize the box-office if they think they can get tickets for nothing. Mr. S., say, thinks he will take his wife to the theatre. He is willing to pay, but learns that Mr. T. his next-door neighbor, gets seats for nothing. Mr. S. is immediately demoralized. He comes to look upon the box-office as an imposition and he soon finds a way of joining the great army of deadheads.

The system of bolstering up failures by "papering" the house is just as pernicious as the lithograph evil. Half the "paper" finds its way into the scalper's hands and a large number of persons are diverted from patronizing good attractions by the "free" inducement held out by the manager who wants to hide his failure.

An Enterprising Photographer.

THE MIRROR has learned, too, that a curious traffic has been going on in certain quarters in regard to the "papered" attractions. There is, it appears, a well-known photographer in this city who derives a considerable income by furnishing to a number of "subscribers" all the tickets sent to him, at his request, by "papering" managers. The photographer has, it appears, a book in which there are a thousand names of well-to-do and fashionable persons. These persons pay him anywhere from $5 to $15 a year and he, the photographer, agrees to mail them all the orchestra seats he can. Of course, the man who pays $15 gets more than the man who pays $5. The photographer thus derives, it is said, an average income of $8,000 a year, of which, as usual, the manager receives not a cent. It is true his empty benches are filled with well-dressed people. Could anything be more demoralizing to the business in general than this?

But the managers have come to the conclusion that the time has arrived to take some action in the matter. The free-pass system must be changed.

What Managers Say.

A. M. PALMER: "The lithograph evil is the most disgraceful feature of the theatrical business. That it should have been allowed to attain its present proportions is solely due to the careless and unbusinesslike methods of theatrical managers. I have wanted to stop it for years, but there has been no unanimity. It is ruining the business and I cannot denounce it in terms strong enough. I regard the bill-posters as little better than blackmailers. They, too, are the scourge of this business. If I had my way, I would have nothing to do with them. As to the lithograph window display, that is another evidence of the cheap, vulgar methods followed by some managers. These pictures that are crowded into saloon and other windows are all more or less objectionable, and yet the manager has to pay dearly for the 'privilege' of having them exhibited. I am confident that they do more harm than good. But this free pass system is becoming intolerable. I am sure that there are more people getting into the theatres free than those who pay. Happily, I have been able to collect something from the deadheads. No one gets free into my theatres witout contributmg his ten cents to the Actors' Fund. But this is not enough. The managers of this city should have the courage to stand together to fight what is a menace to their interests. I, for one, am ready to put up bonds to ensure my good faith in the matter.

"I would propose:

"FIRST: That the display of lithographs and photographs in windows be done away with entirely.

"SECOND: That no more tickets be given to the bill-posters. If the latter won't bill without tickets, then let the managers put up their own stands or do away with them altogether and confine their advertising to the newspapers."

DANIEL FROHMAN: "The Lyceum Theatre does not issue bill-board tickets, or free tickets of any kind, though it recognizes the legitimate members of the profession, when room can be spared for them, at the Thursday matinees. I have long since seen the fallacy of issuing bill-board tickets for window privileges, although it is a legitimate exchange for the convenience which is thus secured. But this privilege has been so abused that I hope an effort will be made to stop it in general. The Lyceum Theatre advertises in the newspapers only and not upon any of the boards or fences of this city. It has one fence display; that is on Broadway; but instead of paying for the same with bill-board tickets, we pay $500 a year cash rental for the same in preference. For my road companies, I have always joined with any local manager who wished to patronize the newspapers only in place of the fences. When my plays at the Lyceum Theatre cease to draw paying audiences, I take them off. I took off The Case of Rebellious Susan while the piece was still playing to a profit. I have done so in frequent instances. I do not believe in papering houses."

AUGUSTUS PITOU: "The present pass evil I have been trying to fight for years. When I was manager of Booth's Theatre, the cut-rate agencies had just come into existence. There were, perhaps, two in the city. The managers at that time agreed to stop the traffic in every possible way. The lithograph passes were in charge of the acting manager, not of the advertising agent, and I used to have a list of every person entitled to receive a ticket, and these were mailed regularly by post, each one bearing the recipient's name. In that way, misappropriation of passes was almost impossible. But, nowadays, the advertising agent says he wants a certain number of tickets, and it is impossible to say whether the passes are properly distributed or whether they are sold. I think it is a most important question for managers and one that they should lose no time in considering. It is certain that a large amount of money which rightfully belongs to us goes into the pockets of these middlemen. I also think managers as a body might ask for legislation in the matter, for unquestionably, the agent who sells the passes given by the manager as a gift, commits a felony."

JOSEPH BROOKS: "As a combination manager, I should welcome any movement tending to remove the lithograph evil. My experience has taught me that the window and bill-board advertising is absolutely profitless; but, of course, we must all do it if one does it. I am glad to see that the Boston managers are trying to check it, and I have adhered most willingly to the promises they are exacting from combination managers. The present wholesale distribution of passes in return for alleged window advertising and the present papering system is ruining the theatrical business. A vast amount of passes for the best seats in the theatres are in the hands of Dick, Tom and Harry, and the man who pays for his theatre tickets has come to be looked upon by his friends as a fool. The 'paper' theory is entirely exploded. It is based on a mistaken idea. A manager thinks that if he can fill his house the general public will mistake his failure for a success. The public is not to be humbugged. The wise manager gives no 'paper,' shuts down on passes, and if his piece is a failure takes it off as quickly as possible."

OSCAR HAMMERSTEIN: "You can put me down as ready to do anything to stop this lithograph pass system. It is certainly working incalculable harm to the business."

H. C. MINER: "Put me down as a fighter of the lithograph nuisance. I have heavy interests in a lithograph house and the proposed change would injure the paper houses, but I don't care. The way we managers are taxed and blackmailed for free passes is intolerable, and the only way to stop the sale of tickets at cut rates is to cease issuing them. I believe though, that if we printed 'free' on the tickets we could send the man who sells them to jail. Let the managers of New York get together and discuss the matter. I am willing to put up bonds that I will stick to any proposition. The other day I received a letter from the head of a well-known dry goods establishment saying that if I could let him have twenty or thirty seats he would distribute them among his customers and employés. I sent back word that if he liked to send me a dozen suits of clothes I would see they were well disposed of among my employés."

T. HENRY FRENCH: "I am glad to see THE MIRROR has taken up this subject for, assuredly, it is an evil that must be checked. I think the best way would be to pay for the window privilege and to use a few good windows only. Of course, all the managers would have to agree to discontinue the practice: the question is, will they? They have in Boston, but then the theatres in that city are in the hands of a few men only. It is not like New York, where there are twenty managers each pulling a different way. The lithograph system is bad and the papering system is bad. It is demoralizing the whole business, for it is accustoming people to think that they can go to the theatre for nothing. I am ready to enter into any arrangement to stop the present traffic in passes."

CHARLES FROHMAN: "I am quite ready to cooperate with my fellow managers in this or any other measure that will benefit theatrical managers as a body."

E. G. GILMORE: "I wish the New York managers would call a meeting to discuss some means to rid the business of the lithograph nuisance. I cannot see how any manager can refuse to do away with it. I am ready to do anything."

TONY PASTOR: "I have few or no frames out and I never give orchestra seats for any advertising privilege, but I readily see that the system is a menace to the business generally and I will join any combination of managers to stop it."

GEORGE W. LEDERER: "By all means let us get together and agree to stop this lithographing and frame advertising. This free pass system is intolerable. I don't believe they do any good. One-tenth of the money managers spend annually on fence and window advertising would bring in more if spent on the newspapers. I'll willingly agree to any measure proposed to check the evil."

CHARLES BURNHAM: "By all means let us agree to abolish this lithograph and window advertising which is done to death, each attraction striving to outshine the other. I believe one dollar spent on the newspapers brings more than ten dollars spent on fence advertising. If the managers would only get together and agree to stop it, it would be of inestimable benefit to the theatrical business."

JOHN KOSTER: "I am willing to do anything to abolish the nuisance."

RUDOLPH ARONSON: "I will consent to any measure tending to remove the lithograph evil."

Even a Greater Evil.

The advance agent of a well-known company now playing at a prominent Broadway house said to a MIRROR man: "The evil is far deeper than you think. It is not from the billboard and window tickets alone that the scalper derives his supply. There are people connected with the management of theatres, having access to the box-offices, who take bundles of coupons and dump them down at the scalpers' headquarters. Don't think because this or that scalper says he has no tickets for this or that theatre that he really has not. He has probably sized you up as you entered the store and thinks you a manager's agent. The scalpers have their regular customers and are shy of people they don't know. I know shops where you can get regular orchestra coupons for Abbey's, the Empire and all the theatres at half the box-office rate. Ceasing to use lithographs and to make window displays, won't stop it. The only way is to employ detectives and unmask the men holding good positions in theatres who are adding $80 a week to their incomes by abusing the confidence of their employers."

A. M. PALMER EMPLOYS DETECTIVES.

Nearly every theatre in town has had experiences with forged passes. Quite recently ten forged complimentary tickets were detected at the Herald Square Theatre and the scalper, who said he had purchased them from some individual, had the impudence to ask Manager Block to refund the money he had paid for them. Many Actors' Fund passes for the Garden and Palmer's have also been forged. But the latest trick to defraud managers surpasses everything in daring impudence. Each pass issued by Mr. Palmer is printed, as is well known, on a special slip and the person using the pass is taxed twenty cents which goes to the Actors' Fund. Each pass, as issued, is dated with a rubber stamp thus compelling the bearer to use it on the evening specified. This in itself would seem to render the passes useless for the purposes of the scalper who might get stuck with unsold tickets, but the scalper does not stop even at a felony to beat the manager.

It appears that he removes Mr. Palmer's date stamp by the use of chemicals, and fills in the date to suit himself and his customer, with the aid of a stamp of his own. His little game has, it appears, been going on for months and the scheme was only disclosed last Friday when one of the scalpers' office boys, who had been discharged, telephoned to Mr. Palmer that he had something interesting to communicate. Mr. Palmer at once communicated with Police Headquarters, and Detective Heidelberg has been detailed upon the case. Inspection of the returned passes in Mr. Palmer's possession shows that the dates have been tampered with in numerous instances.

It is reported that Pinkerton detectives have been at work investigating the pass methods followed by a well-known combination house

THE WALNUT TO CHANGE HANDS.

[*Special to The Mirror.*]

PHILADELPHIA, March 18.—Manager Frank Howe, Jr., lessee of the Park Theatre, has notified the agents of the owners that he will withdraw from that house at the termination of the current season in June next. There has not been a dollar made at this theatre since it was built. The rent and general expenses have absorbed the profits to the last penny. Mr. Howe's determination was caused by the refusal of the agents to reduce the rental, in addition to allowing him to place the house on a lower scale of admission rates, corresponding with the imperative demands of the theatre-going public in this city. There are three managers in the field already who are bidding for the Park, with the chances in favor of Lewis Fleischman being successful. He is the nephew of the late Israel Fleischman, who built the theatre, and who has been connected with it ever since as treasurer. Mr. Howe will have a new theatre built in the centre of the city, at a cost, with ground, of at least a million of dollars, and within ten days it will be definitely known whether this new house will be ready for opening in November of the present year.

EDWIN RUSHTON.

W. J. MORGAN'S VIEWS.

W. J. Morgan, president of the W. J. Morgan Lithograph Company of Cleveland, O., is stopping at the Hotel Imperial. He chatted with a MIRROR reporter one day last week about the business outlook.

"These are strange times," said Mr. Morgan. "One customer fails to remit because in the towns he last played everybody was out of work and consequently unable to patronize the theatres. Another makes the excuse that his business has been poor because every one in the towns work nights as well as all day and so cannot attend the theatres.

"Every one has a reason and no one a remedy, at least not an effective one. There are too many companies out. The times are bad. Managers economize too much, thus giving poor performances. The business gets worse and worse and the theatre comes into disrepute. The outlook to me is most discouraging. Good attractions will, of course, make a little money, but a great majority have had a hard time and will have a harder time yet."

GREENWALL GETS MORE THEATRES.

Henry Greenwall added last week two more new important houses to his already extensive list. The additions are the Lyceum at Memphis and the Vendome at Nashville. W. B. Seeskind said to a MIRROR man yesterday:

"These acquisitions practically give Mr. Greenwall control of the South. He does not purpose, however, to take unfair advantage of his power. On the contrary, his main object will be to further advance the interests of combination managers and secure for them the full benefits of good booking through that country."

"Sidney R. Ellis," continued Mr. Seeskind," well known as a manager of standard attractions, has accepted the management of the American Theatrical Exchange."

HARE DECIDES TO COME.

"It will be remembered," said Frederic Edward McKay to a MIRROR reporter, "that John Hare, the actor-manager of the Garrick Theatre, London, sent Charles H. T. Helmsley, a personal representative to this country a few weeks ago to report to him whether or not he considered it advisable for Mr. Hare to make a tour of the United States next season. Mr. Helmsley returned to London a short time ago and Clarence E. Fleming, who was to direct the tour in case it took place, has just telegraphed me from Philadelphia that he has received a cablegram from Mr. Hare in which that actor says he has definitely decided to come here early next season with his own company."

THE NICHOLS-HUDSPETH WEDDING.

There was a charming wedding of members of the profession at the Church of the Transfiguration on Sunday, when Guy Nichols was married to Perdita Hudspeth, of the Potter-Bellew company.

Helene Lowell was the maid of honor, and the bridesmaids were the two pretty little daughters of Mr. and Mrs. McVicker. Henry T. Chanfrau acted as best man, and the bride was given away by Verner Clarges. The ceremony was performed by the Rev. Dr. Houghton.

The Hudspeth family to which the bride belongs is one that is well known and honored on the English stage.

M'VICKER'S IS NOT FOR RENT.

"Several paragraphs have been floating about to the effect that J. H. McVicker was about to lease his Chicago theatre," said Joseph Brooks, Mr. McVicker's New York representative, yesterday. "I took the pains to inquire as to the truth of the reports. In answer to a dispatch Mr. McVicker sends me the following: 'Please have the reports that I propose leasing McVicker's Theatre denied. McVicker's Theatre is not for rent on any terms.'"

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

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NEW YORK, - - - MARCH 23, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE FATAL CARD, 8 P. M.
ACADEMY OF MUSIC.—RORY OF THE HILL.
BROADWAY THEATRE.—MME. SANS GENE, 8 P. M.
CASINO.—VAUDEVILLE, 8:15 P. M.
DALY'S.—THE TWO GENTLEMEN OF VERONA, 8:15 P. M.
EMPIRE.—JOHN-A-DREAMS, 8:15 P. M.
FOURTEENTH STREET.—THE SHAUGHRAUN, 8:15 P. M.
GRAND OPERA HOUSE.—UPS AND DOWNS OF LIFE.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—ROB ROY, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P.M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—AN IDEAL HUSBAND, 8:15 P. M.
NIBLO'S.—MY AUNT BRIDGET, 8 P. M.
PALMER'S.—MRS. LANGTRY, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—THE PASSING SHOW.
COLUMBIA.—THE BLACK CROOK.
COL. SINN'S PARK THEATRE.—POTTER-BELLEW.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

THE news that LI HUNG CHANG has been despatched to Japan as a peace envoy, with instructions from his emperor that he must not return unless his mission is successful, is a current amusement suggestion. If LI HUNG doesn't prevail with the Japanese, it is quite certain that he will not care to go back; and he is enough in touch with modern things to know that he would be a great attraction in Caucasian showland even without his yellow jacket or his peacock feathers. Here would seem to be an opportunity for the local forces that are aligning for a great war over vaudeville in New York next season. LI HUNG CHANG would probably engage here for an "act" for less money than some of the European specialty performers exact before venturing to amuse us.

CHAUNCEY M. DEPEW, who has not attracted his former measure of public attention of late, yet who seems to have reserve force enough to surprise on any subject, is said to have in contemplation on his fastest Central-Hudson train a miniature theatre for the pleasure of passengers. This opens up a prospect for profit that will discount any long jump of a company, and under the right conditions of reorganization it might relegate to the obsolete the task that sometimes confonts deserving but unfortunate players who have to walk back.

A DAILY paper the other day had a sensational article about a baboon employed in an animal act in one of the vaudeville houses, the story running to the effect that this creature of the simia had frightened and put to flight a bevy of ballet girls. Improbability was stamped large upon the tale. After running the gauntlet of Johnnies who lie in wait, it does not stand to reason that any ballet girl would flee in fear from a baboon.

THE STAGE ALL RIGHT.

IN an editorial recently a New York paper theorized upon the elevation of the stage. A great many persons have made individual efforts in this direction, and the stage has steadily been elevating itself in spite of them.

The abortive but commendably ambitious enterprise of the American Opera of several years ago, and the more recent and utterly futile project named "The Theatre of Arts and Letters" were mentioned by the paper in question as ill-advised efforts on ill-digested plans for a native improvement of the theatre. Then it was remarked: "It is a singular commentary upon the status of our stage that, in an age in which the evolution of progress is all-pervading, our stage alone should wear the willow of decadence"; and finally the paper deplored the lack of the literary element in the drama.

The assumption that the stage is in a bad way generally is absurd. Never in the history of the drama has such a variety of good things been offered in the theatre as is to be seen to-day.

There are cheap, vulgar and inartistic vehicles on the stage, but they are mainly exploited in elementary fields of the drama. Of good, sound, suggestive, thoughtful, solidly-entertaining plays there never has been so great a number as is now before the public. And here and there we see recurrence to SHAKESPEARE and the other dramatic classics and always to the great profit of those managers and players who approach the standard drama with veneration and treat it with proper respect. Not long ago, for instance, AUGUSTIN DALY, a manager distinct and notable for his Shakespearean revivals, made the statement that he had never lost money on a production of the master author. So much for the main fact.

There are undoubtedly many bad features in the theatre of to-day. There always have been There are bad features in all institutions of civilization. But on the whole, the drama has never been healthier, more moral, or more corrective of humanity's mistakes under mo lern influences than it is in this year nearing the end of the nineteenth century. This may easily be seen by an analysis of the plays before the public.

As to the literary question, drama is drama, and literature is literature. They exist independently, although occasional genius makes them appear to be interdependent. At rare intervals an author of commanding literary ability who is also a rare dramatist is thrust by nature upon the attention of his fellows, and the order of mediocrity in estimate and accomplishment is thus disturbed for a period. These exceptional men mark the epochs of literature and the drama.

At other times, the accomplished literary person tries also to be a dramatist and fails. And the accomplished dramatist, not content with glory enough for one occupation, tries to become a literary figure, and meets defeat.

But all the time we have plays of great force that keep the masses interested in the theatre. And when, for the moment, a strong contemporaneous play is wanting, we have but to revive one of the great living dramas whose retirement gave occasion to novelty, and enjoy both literature and the drama at the same time. In the meantime, somebody—seldom a literary person—writes another play that has its hour.

AS TO COPYRIGHT.

THE spirit of earnestness that has led to warm expression upon the subject of the copyright of plays and the theft of plays has in calling for immediate remedies against pirates overlooked the exact state of affairs. In other columns of THE MIRROR this week, S. M. GARDENHIRE, a member of the Kansas Legislature, a dramatic essayist and a writer of plays, in an able and exhaustive article sets forth the law as it stands today, and plainly indicates its defects as well as protective possibilities.

Copyright, as it has been declared by statute, deals more definitely with the literary and publication values than it does with the representative value of a work. That is to say, the author is protected in a multiplication of his story or his play by the press, but has a weak remedy at best against the repeated rendering of his work orally. While there can be no doubt of the equity of an author in any and every phase of the reproduction of his work, it seems that the law as it stands is inadequate to protect him against what is now known as piracy in the field of plays. "Stage-right," in fact, is not known or recognized adequately by the statute.

It is a matter of interest and value to have the laxity of the law pointed out as Mr. GARDENHIRE points it out. The fact that an intrinsic right to play property really exists for the author—although that right has not yet been definitely recognized legislatively—is as clear as though the protective remedy had already been formulated. The making of law that relates to essential though intangible rights is a matter of slow growth, as is shown by the failure of that great commentator, BLACKSTONE, to clearly define rights kindred to those of the copyright from the statutes of his day. It is no doubt a difficult matter for the ordinary legislative body to recognize property that is not absolutely tangible. But the value of ideas, even though they be not embodied in machinery itself, is bound to have such recognition as will protect their originators. It is only a question of time, patience, and education.

We believe that Mr. GARDENHIRE'S essay will in many ways prove to be a promoter of the reform the lack of the machinery of which it so convincingly shows.

The authors and owners of plays, who are the persons directly affected, may see from the article just how weak their legal rights are, owing to lack of law on the subject; and taking heart from the strength of their equity rights, they may set on foot such forces as will finally render justice to them and punishment to those who pirate their works.

The valid and unquestionable property that exists in plays must eventually be recognized and fully protected by statute. The outgoing Congress, unhonored in almost everything, and unsung save only in its expiration, had in it too much of the chaff of anarchistic, socialistic, and populistic ideas to respect property and individual right. The incoming Congress seems to be a body better equipped to deal with honest measures, and to it appeal should be made. If the incoming Congress, however, should fail to enact a proper law on this class of property, it will only defer an inevitable act of justice. The time will come when the writers and owners of plays will be protected.

PERSONALS.

COWARD. — Edward Fales Coward, whose portrait appears above, is the dramatic editor of the *World*, an amateur actor of note, and a dramatist of promise. His instincts as to the theatre are of the best, and his endeavors keep pace with them.

REED.—Roland Reed has purchased a steam yacht, which will be put in commission on Easter week, during his Philadelphia engagement.

WILLARD.—E. S. Willard will not visit this country next season.

VALABRÈGUE.—Albin Valabrègue, the French dramatist, is a trifle eccentric. He has just published a book, entitled "A Philosopher of the Twentieth Century," and has dedicated it to the Pope. Its avowed object is to convert Jews to Christianity. Mr. Valabrègue is himself a Hebrew.

BARRYMORE.—Ethel Barrymore, daughter of Maurice Barrymore, recently made her debut in Boston as a member of the company in which her uncle, John Drew, is the star, and although she is but sixteen years of age, her acting of the part of Lady Kate Ffennell, that of a mature society woman, inspired the most complimentary notices in the press of that city.

SANDERSON.—Sybil Sanderson, whose illness forced her retirement from the Metropolitan Opera company, has almost recovered her health. Last Friday night she attended the performance of The Passing Show at the American Theatre with Antonio Terry.

JARBEAU.—Vernona Jarbeau emphatically denies that she had any interest in the company called the Jarbeau Comedy company. She says this organization had no permission to use her name in any way. While in Boston, recently, Jarbeau posed for the Boston *Sunday Journal* for two pictures of Trilby that were published in that paper.

ARTHUR.—It is said that Julia Arthur has had several offers to return to New York, but that she has decided to remain in London until she gets a suitable opening in that city.

WARREN.—Eliza Warren, who recently lectured before the Metropolitan College, in East Fourteenth Street, on The Merchant of Venice, will be one of the lecturers at Prohibition Park the coming Summer. Her subjects will be Shakespeare's The Merchant of Venice, Hamlet, As You Like It, Othello, Romeo and Juliet, and Henry VIII.

ATKINSON.—Charles F. Atkinson, manager of the Bowdoin Square Theatre, Boston, is in town for a few days arranging for next season.

FOOTLIGHT FUN.

HE HAD OBSERVED THE SITUATION.

"I intend to be one of the most successful actors on the American stage," said the youthful Roscius, proudly.

"How do you mean to do it?" inquired his sceptical friend.

"I'm going abroad," said the Roscius, with resolution, "stay there a number of years and come back as a foreign actor."—*Chicago Record.*

A PERTINENT QUESTION.

The preacher was indulging in rhapsodies over the glories of the new Jerusalem. Little Johnnie listened for quite a while. He then whispered to his mother: "Mamma, is he an advance agent?"—*Boston Transcript.*

LETTERS TO THE EDITOR.

THEY LOOK TO THE MIRROR.

WASHINGTON, D. C., March 12, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Although a non-professional I take and read every line of THE MIRROR weekly, and I thoroughly endorse every word of Mr. Gustave Frohman's in regard to people outside the profession looking to your valuable paper for theatrical information. I have done so since January, 1891. Sincerely yours,

F. G. STRIDSBERG.

A CORRECTION.

GRAND OPERA HOUSE,
NEW YORK, March 14, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In your review of the Primrose and West Minstrels this week it is stated that the performance concluded with The Serenade. As a matter of fact it concluded, and does so every evening, with Millar Brothers' Famous Diorama. Trusting you will correct the error,

I remain, yours respectfully,
MILLAR BROTHERS.

FROM THE GENUINE JOHN W. THOMPSON.

MANCHESTER, N. H., March 13, 1895.

To the Editor of The Dramatic Mirror:

SIR.—The chartered idiot who wrote you from Helena, Montana, and signed his communication John J. Thompson (for the future), must be sadly in need of mental recreation. When he takes to writing letters in another man's name, whoever he is, he should endeavor to realize that in conveying the impression that I am not favorably disposed towards farce-comedy and farce-comedians he is doing me a serious injury. Though I have been identified with the classic drama it does not follow that the time may not come when I shall need an engagement in some one of those humorous society plays that are at present so popular with the public and so profitable to their owners.

I have an insatiable desire to appear in farce-comedy, nor do I take it kindly that some unknown scribbler should seek to frustrate my intentions. He is the best actor who can play a prince or peasant equally well, which truth has been emphasized on innumerable occasions. Garrick was no less great when he played Abel Drugget than when he played Hamlet, and the genius of G. V. Brooke was not sullied by a performance of Felix O'Callahan the same night that he raised the pit as Othello.

To come nearer home, Henry Dixey won approbation as Adonis and the rear pedals of a useful member of the animal kingdom without in any degree impairing his talent as a comedian of the higher class, as witness his performance of Puff in The Critic and Malvolio in Twelfth Night.

To descend to my humble self: though I have played with the greatest of our tragedians and tragediennes that fact did not make me less useful in the support of such accomplished artists as Edward Harrigan, Joseph Murphy and that romantic delineator of full-throated heroes, John A. Stevens.

I beg to assure Mr. John Thompson of On Hand fame that I am not the writer of the letter reflecting on his style of entertainment in this week's MIRROR. I believe I am the only John Thompson with a "W" in the amusement profession, though there arequite a number of them with and without p's among the artists of the vaudeville stage. I have not been in Montana for seven years, my last visit there being as a member of Jeffreys Lewis's company when she played under the management of John Cassius Maguire.

There may be a humorous side to the writing of letters and signing them with other men's names, but I am too deficient in wit to see it. However, there are queer fellows in the dramatic calling, and among them must be surely numbered the feeble outcome of a weary effort who wrote you from Helena on the 4th inst. and tried to make it appear that I was the writer. Trusting that you will find it convenient to publish this communication, I remain,

Your obedient servant, JOHN W. THOMPSON,
The Stowaway Company.

DEFENDS THE REPERTOIRE COMPANY.

NORRISTOWN, Pa., March 9, 1895.

To the Editor of The Dramatic Mirror:

SIR.—From THE MIRROR of March 9 I clip this article:

ULLIE AKERSTROM: "A false impression of the calibre of my company seems to prevail in some quarters, where, owing to the fact that I play in some places more than one night, we are confounded with numerous 10-20-30 cent shows that have brass bands, give daily ten-cent matinees, distribute numerous passes, and frequently appear in pirated plays. My prices are the regular prices, we play the best houses, and my company appear only in plays of my own composition."

And this from the almost pioneer of the 10-20-30 cent business in New England! I read it first with surprise, then indignation. The last-named emotion prompts this letter.

That Ullie Akerstrom should have a righteour horror of being confounded with the 10-20-30 attractions is to those who have watched the career of this soubrette for the past fifteen years highly ludicrous.

Unless memory plays sad havoc with my dates, some twelve seasons ago the writer, who was at the time struggling for admission to the Thespian ranks with a knowledge only of Miss Akerstrom's now much-vaunted high prices, heard with wonder and amazement that a lady was presenting a repertoire consisting of such plays as Fanchon the Cricket, Pearl of Savoy, Leah, etc., at the Academy of Music in Chelsea, Mass., and charging but 10, 20, and 30 cents.

With other "know-it-all's" the matter was considered upon the Boston Rialto and this verdict was rendered: "Impossible to pay salaries or give even a respectable performance at such prices."

A visit was made to the theatre that night and to our surprise we found the entertainment entirely satisfactory and the "take" that evening somewhere about $200—about $150 more than we were in the habit of seeing with the high-priced companies we were at that time now and then connected with. The star of this attraction was billed as Ullie Akerstrom.

Memory also recalls the same lady's engagement at the old Allen Hall in Hartford, where prices were ten and twenty cents with a few choice reserved seats at thirty. All we heard on that circuit in those days was "Akerstrom and Chavate are coining money."

And let me ask right here, not to be mean but for justice's sake, where did the dollars come from that rented the Star Theatre in New York and the Boston in Boston when Ullie Akerstrom forced "Annette" upon the people of said cities.

"And numerous passes." Oh, yes! It was hard to dodge them during those Summer engagements, they were so thick in the dry goods stores and factories that it was, to use a little Morton House vernacular, "hoss and hoss" between passes and flies.

It does not do to forget the bridge that carries us over, the fable about the glass house or the books of "original" poetry, made up somewhat of ancient magazine articles.

I am at present and have been off and on for the past ten years a 1-2-3 actor. I am proud of it and hope to be, even though it should be my good fortune to "evolute" to a really first-class position on the American stage.

I consider repertoire, no matter what the prices, as the only representative of the school of acting from which a good share of our first-class star actors of the present day sprung—i. e., the stock company.

It is really good, also, to come out of a theatre that just emptied itself of from twelve to eighteen hundred people and hear the universal verdict: "I've paid a dollar many a time to see worse."

And then, what a solace it is to see mid the heat of the Summer Rialto a large cool beer, bought with repertoire money, wash down a slur against the same 10-20-30 made by some high-priced actor who was perhaps tried in repertoire and found so wanting that he was returned to the ranks of the unemployed to wait in vain for the manager who would say "I think you are worth what you think you are worth. Come on!"

It is nice to play at high prices when you give people their money's worth, but as a small boy once remarked, "Some do and some more don't."

Was it good or counterfeit money that came from a certain "brass band show" last season, and is coming from a reputable "manager" in the West this year in form of royalties?

I know where there are programmes of nearly every play ever produced at popular prices upon the New England circuit and can put any one who wants their memory jogged upon such matters in the way of receiving a first-class "jostle."

Address me through the paper that gives both sides a showing—THE MIRROR—and you will find that I am, yours for justice and a square deal.

WALLACE E. DALTON,
Maude Hillman Hoop of Gold company.

THE USHER.

The success of Paul Potter's dramatization of "Trilby" in Boston occasioned a good deal of surprise, for there were many who could not see a play in Du Maurier's book, and there were many more who had no faith in dramatic versions of successful novels on general principles.

But it appears that Mr. Potter, with remarkable skill, has not only seized the salient features of the story, but has developed its few dramatic elements to the utmost and added new material that serves to make it a symmetrical and powerful, as well as a strange and fascinating piece.

Instances of successful plays made from novels are not so rare as numbers of persons suppose. Failures in that direction usually arise from choice of barren or unsuitable material or from inadequate treatment by the dramatist.

The three longest-lived and probably the three greatest money-making plays known to the American stage are the dramatizations of Mrs. Stowe's "Uncle Tom's Cabin," Mrs. Wood's "East Lynne," and Dumas' "Monte Cristo."

✣

The coming of Richard Mansfield to this city as an actor-manager is likely to be a distinct gain for the metropolitan stage.

With all his foibles—his speeches before the curtain and the rest of them—Mr. Mansfield is a man of brains, artistic aims, dramatic taste and histrionic ability. The sacred fire may not burn in his soul, but he possesses a ripe intelligence that makes an excellent substitute, and he has both convictions and the courage of them.

His skill, his pluck and his fixity of purpose are all requisite to the success of such a venture as he is about to make and if he succeeds in finding suitable dramatic material he will command prosperity beyond a doubt

✣

Mr. Gerry is not having his own way at Albany this year.

Not satisfied with putting him off the floor of the Assembly Chamber the other day—because he was there without permission, for lobbying purposes—his pet bill to restore the barbarous whipping-post of long ago was defeated last week.

A legislature that does not coincide with Mr. Gerry's curious views is a promising novelty. Perhaps it would wipe out the outrageous laws regulating the appearance of children on the stage were another concerted effort made now in that direction by managers and the profession.

✣

A San Francisco writer takes to task what the press agent calls the "representative and fashionable" audience of that city for its customarily mute and smileless attitude on a first-night.

The writer in question attributes this frigidity and unresponsiveness to "inexperience, lack of education and opportunity, ignorance of the way of a wider world, provincial egotism, real timidity and a reluctance to express individual opinion; in short, all the qualities of the 'country' audience"—and more to the same effect.

This, to me, is quite a new view of the San Francisco public, which in other days was noted for its appreciation, its warmth, its enthusiasm.

✣

Except in rare cases six weeks is the limit of a successful run of a play in this city. Nine times out of ten when a piece is forced beyond that period nowadays the receipts either diminish noticeably or drop below the profit point.

In his candid intervals any experienced New York manager will corroborate the foregoing statement. Novelty soon wears off, especially in this great town where there is constantly something brand-new to distract public attention.

Of course plays are kept on sometimes for months, but it is usually the case that more money is lost on them during the latter half of their stay than was made during the first flush of their youth. They are pushed in New York merely because of the supposed advertising value of a long run here upon the country at large.

It used to be different. Not many seasons ago plays that made hits were retained prosperously on the boards of one theatre the greater part of a season. To-day their records of profit are seldom duplicated.

Is this change due to the protracted hard times, which have restricted theatregoing? Or is it because the amusements of the wealthier class of the public have multiplied and that musical, artistic and social functions divide interest with the theatre?

✣

Whatever may be its cause, the change I describe has increased the perplexities and difficulties of management.

The foreign plays that are preferred by many for production involve large outlays. Speculative competition among American managers for the works of foreign authors has "bulled" the play market to an amazing extent. Fabulous royalties are paid to Sardou, Pinero, Jones and a few other fortunate men who often are able to dispose of their pieces for this country even before they are written.

The large advances demanded and received by the leading foreign playwrights make long runs necessary in order to square accounts. The costly settings that the public has come to expect as a matter of course adds another large item to the investment and helps to render it inexpedient to make frequent changes of bill.

In these circumstances managers often keep a stiff upper lip, promulgate stories of prodigious success, and console themselves for present losses in the hope of out-of-town profits later on.

Meanwhile, native plays of promise are shelved, actors' salaries are ground down to the finest point, and the only real jubilation is felt by the happy authors across the sea as they bank their heavy American royalties.

✣

It is difficult to be courteous and a box-office man, for the annoyances of the ticket-seller are many and exasperating. But courtesy in any and all circumstances is the first essential for that member of the manager's staff.

As a rule, the young men employed in the box-offices of our theatres are models of patience and politeness; but there are some exceptions whose bad manners and uncertain temper are a positive detriment to the interest of their employers.

At one of our clubs the other evening I heard a group of men—all addicted to playgoing—discuss this subject. One man expressed his determination never to visit two Broadway theatres owing to incivility which he had encountered at the ticket window.

"Why didn't you lodge complaint with the managers?" somebody asked.

"Oh, it was not worth while. Besides, it was not so much the words as the manner of these men that gave offense. Superciliousness and curtness from a person whose business it is to serve the public is obnoxious, but it is often insufficiently defined to form the basis of a complaint. No, I prefer to go where I am treated courteously."

The box-office man comes in direct contact with the manager's patrons. He gives an impression regarding the management that is either favorable or the reverse. For this reason, if for no other, he should have a due regard for his duty and responsibility, and if he lack it his employer should speedily replace him with a man who possesses that qualification.

✣

The Actors' Fund Trustees are still undecided where to establish the Association's new offices. Several desirable places are under consideration, and one will be selected soon.

A desire has been expressed by several members that a location on or near Broadway between Thirty-fourth and Forty-second Streets shall be chosen. For years to come, according to present indications, that vicinity will be the centre of theatrical activity.

The committee appointed to secure an amendment to the Fund's charter restoring to the Association the privilege of electing their officers direct is at work. Its chairman, Frank G. Cotter, will confer with the Fund's counsel, Judge Dittenhoefer, this week in order to frame the bill that will be introduced shortly in the Albany Legislature to authorize the required change.

JAMES K. HACKETT.

James K. Hackett, the subject of the first-page picture this week, who is now playing the part of the Count of Neipperg in Augustus Pitou's production of Madame Sans Gêne at the Broadway Theatre, is a son of the noted James H. Hackett, the great Falstaff, and a half-brother of the late Recorder Hackett. This young actor is considered one of the most promising of his generation on the stage.

Mr. Hackett is a graduate of the College of the City of New York. Soon after taking his degree in that institution, he abandoned the study of the law, upon which he had entered, for the more congenial pursuit of the stage. His rise in the profession has been as rapid as it has been positive. Aided by the natural gifts of a handsome, expressive face, a splendid presence, and a deep, rich voice, it is not surprising that his ability has placed him already in the front rank of young leading men.

Mr. Hackett has been very fortunate, thus far in his career, in having been associated with excellent companies. He has been a member of A. M. Palmer's and Augustin Daly's stock companies, and has held the position of leading man with Lotta, Minnie Seligman, Arthur Rehan, Emily Rigl, and others. A year ago he was starred successfully under the management of D. A. Bonta, and made an excellent impression wherever he appeared.

Mr. Hackett is a versatile actor, and the characters he has portrayed embrace everything from tragedy to burlesque. He has played Othello, Iago, Orlando, Orsino, Touchstone, Carraway Bones, The Private Secretary, Mr. Barnes of New York, Joseph Pickles, Charles Matthews' role of Jean Torquenie, and has also appeared in The Plunger, The Inside Track, Across the Continent, and other plays, as well as in burlesque parts varied by an imitation of Carmencita. He is a clever light comedian, but of late has devoted himself to serious leading work. His work as de Neipperg has been highly praised by the critics, especially since the arrival here of the French company appearing in the same play. Mr. Hackett is a social favorite, and seems to enjoy every advantage for a bright career.

A POSTER EXHIBITION.

An exhibition of pictorial posters is in progress at the Pratt Institute, Brooklyn. It began last Thursday, and will close on Friday. Among the artists represented are Cheret, Grasset, Aubrey Beardsley, Gysis, Kenyon Cox, Louis Rhead, Edward Penfield, (of *Harper's*) Scotson Clarke, William M. Johnson and Granville Smith. The works to be shown by the two last-named men are the original designs for covers of the Christmas MIRROR.

An exhibition of posters was recently held at the Union League Club of New York, and Scotson Clarke, known to MIRROR readers by his recent series of "Fantastiques," as well as by his designs for theatrical posters, was represented by his *Recorder* advertisement. William M. Johnson's design for THE DRAMATIC MIRROR cover was also on view at the Union League.

At the Pratt Institute Exhibition, several Black Crook posters are shown and an interesting "progressive proof," showing the successive stages of lithographic reproduction, has been lent by the Wood and Parker Lithograph Company.

Among those that have lent their collections of posters to the Institute are T. S. Clarke, George B. de Forrest, A. Duprat, Harrison Grey Fiske, the Wood and Parker Lithograph Company and the Strobridge Lithograph Company.

The exhibition has been arranged by F. B. Pratt, secretary of the Institute and a son of its founder, Herbert Adams the sculptor, J. F. Hopkins and Miss Helen L. Herrick Granbery.

THE SANDOW TROCADERO VAUDEVILLES.

On another page of THE MIRROR this week will be found the announcement of the Sandow Trocadero Vaudevilles for next season. This vaudeville organization, which has been conceived, organized and promoted solely by F. Ziegfeld, Jr., has placed that young manager in the front rank of amusement caterers of his kind. The unique Sandow, although the leading feature of the company, has no interest in it beyond that of a star who draws a fabulous salary. In addition to Sandow for next season, Manager Ziegfeld promises as features the seven Jordans, Amann, Lucifer, and ten European sensations new to this country.

ROLAND REED RESUMES.

Roland Reed resumed his tour at Atlanta, Ga., on March 13. Augustus Pennoyer, the treasurer of the company, writes that he has been on the road for thirty-five years and this late railroad accident was the first he ever experienced.

SAID TO THE MIRROR.

COLONEL FRED. WILSON: "I wish to call your attention to the manner in which things theatrical are pilfered. In Shaft No. 2, my electric execution scene, patented by me through Munn and Company, of the *Scientific American*, and of which I hold letters patent granted in 1888, is deliberately taken."

HARRY CLAY BLANEY: "While I was playing in Boston as Bow Leggs, the bartender in A Run on the Bank, a saloon-keeper who saw the performance wanted me to play the real part of his bartender. The drinks I mix in the play are all cold tea. I am not a drinking man, and fearing that I would not be successful with the real 'props' I declined the offer."

CHARLES BRADLEY: "THE MIRROR is certainly a great advertising medium, as it keeps our mail-box full of correspondence regarding the Dramatists Club List."

DAN SHERMAN: "I have closed a contract with a well-known writer to furnish a three-act farce, to be called The Pain Killers, which I shall produce in this country next season and send A Jay Circus company to England. The Punchinellos are still with A Jay Circus, despite the statement to the contrary. James O. Davis has assumed the management of this company."

FRANK C. THAYER: "I am now booking The Two Colonels for next season. Odell Williams has been engaged to play Colonel Sloan, in the New York production, which will take place at the Bijou after the Camille D'Arville engagement."

CHARLES F. BUNNELL: "I withdrew from the Captain Paul company one week after the opening, and was not connected with that organization during the New England tour, although they continued to use my name on the house programmes."

G. S. STRYKER: "While playing in Paris, Ky., a few weeks ago I lost a handsome bath robe presented to me by Robert Downing. It was either taken out of the dressing-room or left in the room after I had finished packing. In the hem of the garment I had sewed an opal ring with a ten-dollar bill. Those who knew of my loss said: 'Stryker, you'll never see it again.' I did not miss the robe until we reached Lexington, Ky., whence I at once wrote to the manager of the Paris Theatre, George D. Mitchell. Imagine my surprise on arriving at Duluth, Minn., to find the bath robe and its contents safe. Mr. Mitchell had found it and forwarded it."

ALAN DALE: "William A. McConnell, the theatrical humorist—who owns a serious vein withal—has moved uptown, where all the good folks go, and started a dramatic clearing-house of his own. McConnell has so many managerial friends that there wasn't really a ha'porth of risk in his enterprise. Few members of the profession can boast of popularity as extensive as that possessed by McConnell."

R. J. WENYSS (manager Grand Opera House, West Superior, Wis.): "Your West Superior correspondent conveyed an erroneous impression in his statement in THE MIRROR of March 2 as to the cancellation by James J. Corbett's manager of a date here. Mr. Corbett was booked for Sunday night, and the chief of police notified the lessee of the Opera House that inasmuch as the performance was more of a boxing exhibition than a legitimate theatrical performance, it would not be permitted on Sunday. Nothing whatever was said about the payment of a license. West Superior has always treated the theatrical business most liberally, but is inclined to carefully discriminate in the matter of Sunday performances."

A. L. FANSHAWE: "In a recent issue of THE MIRROR I noticed an article to the effect that Walter Sanford would introduce a new play, A False Star, a flying-machine. I claim to be the originator of that idea, and am now touring the country with the play Darius Green and His Flying Machine, upon which I have been at work for three years. I have also at Washington application for copyright on the play and patent on the flying-machine and all other effects, together with an original idea for scenery. I wish to warn in this manner and not to infringe upon any right and shall protect my own by law."

L. N. SCOTT: "I expect to return home to St. Paul on Saturday. I have made some important bookings and almost completed others. I may say that I shall have the pick of the companies that visit the Northwest. I have found, too, that all companies who have played me once are anxious to play me again."

GEORGE H. NICOLAI: "Last week was the thirtieth week of the season of Ward and Vokes as farce-comedy stars. It is conceded that they head one of the best organizations in that field en route, and business has been gratifying everywhere. In Boston (where we play a return date soon), Buffalo, Brooklyn, Philadelphia, and Detroit it was on the capacity order. Ward and Vokes are under contract to E. D. Stair for a number of years."

FORREST ROBINSON: "I saw Trilby in Boston Saturday afternoon and while it was all splendidly done, there were two individual performances that were far beyond good—Wilton Lackaye's and Virginia Harned's. Mr. Lackaye's picture of Svengali is one of the greatest character studies and interpretations of our day. He rose to heights of dramatic art not often seen in these days. Mr. Lackaye's Svengali deserves to be placed with Fechter's Obenreizer, Irving's Louis XI., and Edwin Booth's Bertuccio."

M'CONNELL'S THEATRICAL EXCHANGE.

As the news spread that W. A. McConnell had established a booking exchange, of which he is sole manager, in Abbey's Theatre Building, New York, letters and telegrams of congratulation and authorizations for him to represent the best theatres in the country began to come in rapidly to him. The success of the McConnell Theatrical Exchange, of which there seemed to be no doubt at the beginning, is now based upon the support, demonstrated in writing under their own signatures, of the first-class local managers and managers of attractions.

Mr. McConnell is intimately acquainted with the theatrical geography of the country and the peculiar needs of each city and town, and that is one of the chief reasons why he is of very great value as a middle-man. At the time it was first known, a fortnight ago, that he had made changes in his plans, he was immediately in receipt of communications from several of the leading stars desirous to have him become their manager. But he felt that the right thing for him to do was to establish himself as he has done, as the manager of his own Theatrical Exchange.

He has set a limit for himself in regard to the number of theatres he will represent, and he states positively that he will not enlarge it. Already, although it is scarcely a month of great theatrical activity in New York, McConnell's Theatrical Exchange is the congregating place for numbers of the best known theatrical men.

Superfluous hair, pittings, wrinkles, scars, moles, &c., permanently destroyed by electricity. Helen Parkinson, 50 W. 23d St., N. Y.

PHOTOGRAPHS FOR OUR READERS.

JOSEPH JEFFERSON.

This portrait of America's greatest comedian, Joseph Jefferson, in his most famous characterization, has been engraved from one of the cabinet photographs of seven celebrated stars that THE MIRROR is furnishing to its readers in connection with its novel coupon scheme.

Several thousands of these photographs have been sent out during the past three weeks and the orders for them are increasing daily. The portraits are of recent date and in Falk's best style, and the collection is one which every stage-lover may well feel proud to possess.

A coupon and the requisite postage stamps must accompany every order for a photograph. So far as is practical the preference expressed for a particular subject will be consulted. Persons sending additional coupons should specify the subjects they have received previously in order to prevent duplications.

Cut out the subjoined coupon and send it with *two* 2-cent stamps addressed to Photograph Department, THE DRAMATIC MIRROR, 1432 Broadway, New York, and you will receive by return mail a cabinet photograph of one of the following artists:

Edwin Booth,	Joseph Jefferson,
Mme. Modjeska,	Rose Coghlan,
Emma Eames,	Julia Marlowe,

Jessie Bartlett Davis.

[MARCH 23, 1895.]

MIRROR PHOTOGRAPH COUPON

Name _____

Town _____

State _____

☞ *Two 2-cent stamps for postage, etc., must accompany this coupon.*

WHAT IS THOUGHT OF IT.

Recipients of the photographs offered by THE MIRROR are sending gratifying acknowledgments of their satisfaction. Space does not permit the publication of more than a few of these expressions, but the following extracts from letters received furnish an index to the general opinion:

"I am much pleased with the photograph of Julia Marlowe. Please send Jessie Bartlett Davis for coupon and stamps enclosed. I have taken THE DRAMATIC MIRROR every week for nearly five years, and I almost feel that I could not live without it."—WINIFRED MAY HIGGINS, Worcester, Mass.

"It is certainly a unique idea. Everybody should have the collection. The pictures are as fine as any I have ever seen."—GOTTHEIRER PATTEN, Washington.

"Please send Emma Eames. If it is as good as the photograph of Booth I received last week, I shall think myself fortunate in being able to get such a five collection at so small an outlay. I hope there will be more than the seven named."—H. B. JOHNSTON, Pittsburg.

"I received the photograph of Mr. Booth, and liked it greatly. I shall take the full set."—A. D. ROGERS, Manager Park Theatre, Henderson, Ky.

"Please send Jefferson. Received the photograph of Booth this morning. It is simply A1—the best I have ever seen, and I have several good pictures of him."—CHARLES L. KERR, M. D., Falls City, Neb.

"The photograph is certainly fine, and is worth far more than your offer requires."—JUDITHE JOHNSON, Minneapolis.

"The pictures are charming. I hope you will include other stage favorites in the series."—BESSIE DUNN LYNDE, Hoboken, N. J.

"It is the best portrait of Booth I have ever seen, and if the others equal it they will make a fine collection."—A. R. DOIG, New Britain, Conn.

"A good thing—push it along."—THEO. F. RAMSPACHER, Philadelphia.

"The Edwin Booth photograph is here, and I congratulate you. Enclosed please find coupon and stamps. This time it will be Emma Eames."—ROBERT E. LARKINS, Chicago.

"I have just received your fine photograph of Edwin Booth. Enclosed find coupon for Julia Marlowe. I am glad to be able to possess such fine pictures and I thank THE MIRROR for enabling me to do so."—WRIGHT KRAMER, Binghamton, N. Y.

"Kindly send me a photo. of Edwin Booth. The photo. of Jefferson came to hand and I am much pleased with it. I should think your offer to furnish these photos. at such an extremely low price—comparatively for nothing—would be appreciated by your thousands of readers."—WILLIAM M. SHULTZ, Jersey City.

"I received the photograph of Edwin Booth. I consider it one of his best pictures and I appreciate it very much."—ELISABETH LIGGINS, Philadelphia.

"Please find coupon and stamps enclosed, for which mail me one of your photographs—Booth preferred. I am a constant reader of your valuable paper and find much of interest and profit in it."—F. R. BENTON, Ithaca, N. Y.

TELEGRAPHIC NEWS

CHICAGO.

Chicago Melodious—How the Theatres are Doing—Hall's Breezy Professional Chat.

[*Special to The Mirror.*]

CHICAGO, March 18.

If you would put your ear to the ground and listen for a week or two now, I think you could hear music coming from the direction of this city. We have music everywhere. There is grand opera at the Auditorium, Francis Wilson at the Chicago Opera House, the Bostonians at the Grand, Della Fox at the Columbia, and the Marine Band at the Schiller Sundays, to say nothing of the Hagenbeck animals at McVicker's, and the various musical acts in the continuous performances.

Grand opera at the Auditorium has enjoyed a big week and the patrol wagon has not had a single call to the Auditorium Hotel, where most of the singers are stopping, which is remarkable in a grand opera season. But Maurice Grau, that wonderful linguistic "jollier," has kept his people well in hand, and Manager Mil Adams has done the rest. He has placed our old friend George Fair "on the door" for the season, and C. E. Frizelle "handles the press" with his usual skill. The only excitement of the week was the loss of Nordica's poodle, but it was recovered from the slums by a Miss Rosie Rosa (not a soubrette) and returned. Rosie received $30 reward, with which she at once attempted to purchase all the red liquor in sight, with various results. Friday night Aida was given, and in the audience I saw Eleanor Mayo, whose place in Princess Bonnie has been well taken by Minnie Landes; Frank Daniels' jolly little wife, Bessie Sanson, and Kate Claxton, looking younger than ever, with her handsome and good-natured husband, Charlie Stevenson, now a thorough Chicagoan. To-night the second week opened with Faust and another big house.

Will you please call one of your compositors aside and reason with him. Last week I referred to "that airy fay, Arthur Clark," and he made it "airy jay." Arthur has not spoken to me since.

The Bostonians had a great big house to-night when they opened in Prince Ananias. They are to be with us some time and will present Robin Hood and The Maid of Plymouth during the engagement.

John W. Dunne has gone to New York to arrange for Miss Gladys Wallis' early appearance in Fanchon, with a view of making a big production of it next season.

Francis Wilson's business at the Chicago Opera House has been wonderful. Against the opera opening he had a packed house with The Devil's Deputy, which has scored a hit, and his second week opened to-night with a great audience.

The Forty Club's March dinner, to be held at the Wellington to-morrow night, will be a sort of a musical night. It is expected that the club guests will be Jean and Edouard De Reszké; Messrs. Barnabee, Macdonald, Cowles and Studley, of the Bostonians; Francis Wilson, A. H. Canby, Frank Losee, Paul Arthur and Jeff DeAngelis.

At Hooley's Saturday night Princess Bonnie ended its successful run of three weeks, and to-night Charley's Aunt, with Mike Kennedy and a good cast, began a return engagement before an audience of good size.

Della Fox, Paul Arthur and Jeff DeAngelis the central figures in The Trooper, were warmly welcomed back to the Columbia after Miss Jansen's week in Miss Dynamite. Marie was ill last Monday and did not appear, but she finished the week pluckily.

There is a little lady in The Princess Bonnie company who will make her mark in light opera. Her name is Stella Perkins Madison.

Hagenbeck's animals have been giving daily matinee and evening performances before large houses at McVicker's.

On the occasion of the final appearance of Eleanor Mayo in Princess Bonnie at Hooley's Saturday night she was deluged with flowers and compelled to make a speech. She retires from the company to wed that wealthy young man, James Elvesson, Jr.

Charles Parker is here ahead of Litt's new melodrama, The War of Wealth, which comes to the Columbia next week. I was sorry to hear from him that Al. Lipman had broken his leg in Pittsburg and that his place in the cast would be taken by Harry Mainhall.

That big melodramatic hit, The Fatal Card, will follow The War of Wealth at the Columbia.

E. J. Johnstone sends me for the soubrette album Miss Zulu Swanson and Miss Suda Thew. Regards to Gus Heege. Trixie Friganza please write.

By the way, Frank Lane, of A Trip to Chinatown, has suggested a new list. He calls them "soubrettes' attendants," and sends from Montreal the names of J. B. Snowball and George Cheese to start it. Mr. Lane also sends his route, as follows: Toronto, Ont., March 11, 12 and 13; Eagle Pass, N. B., 14; Indian Mound, N. B., 15; Apple Orchard, Me., 16; Franklin Furnace, Pa., 18; Wounded Knee., Ia., 19; Puyallup, Cal., 20; Kent's Corners, Del., 21; Oil Center, Mo., 22. "These towns," he writes, "are not on any of the maps of the United States except the original for sale by W. A. McConnell."

John Dunne has had an application from Mazie Molyneaux who wants to play Old Fadet in Fanchon. She can also sing alto in quartette, she says.

Wilson Barrett had a very good week at the Schiller in The Manxman. To-night he opened his last week in The Silver King and he will also be seen in Ben-My-Chree. Kellar follows next week. The Sunday afternoon concerts by the Marine Band at this house are largely attended.

Harry Oberstella is back at the Auditorium in charge of the ushers and he says he likes it better than the road.

The Passing Show soon comes to the Chicago and the Lilliputians follow the animals at McVicker's. Frank Losee had two big houses at the Alhambra yesterday in Shaft No. 2, and at the Academy Peck's Bad Boy opened well. Barney Ferguson in Duffy's Blunders is underlined at the Alhambra, and Augustin Neuville in a new play at the Academy.

Over at the Lincoln yesterday A Green Goods Man, which was an appropriate card for St. Patrick's Day, had a good opening.

Bartley Campbell's sons brought The Galley Slave to the Haymarket yesterday, and played to two big houses.

Manager John Hopkins introduced the Princess Dalgourouky and her violin to his patrons yesterday, also a number of clever specialty people, and Harry Jackson put on his own play, A Mad Marriage.

Frank Hall's three houses continue to coin money for him. Severus Shaffer is the big card at the Winter Circus and there are big continuous vaudeville shows at the Casino and Havlin's.

George Middleton, of the big amusement firm of Kohl and Middleton, has gone to Europe in search of attractions. During the summer the firm will spend $40,000 on the Olympic, making it a modern vaudeville house.

Judge Grosscup has enjoined H. B. Thearle, of this city, from performing The Brownies.

On the Midway and My Uncle have been revived at Sam T. Jack's Madison Street Opera House, and there are big vaudeville shows at the Olympic, Lyceum and Park.

George W. Cable gave a reading in Central Music Hall Saturday night.

Last moment: Not a single row yet reported in the grand opera ranks. "BIFF" HALL.

CINCINNATI.

A Local Merchant's Advertising Experiment—Week's Attractions in the Theatres.

[*Special to The Mirror.*]

CINCINNATI, March 18.

Rice's Surprise Party in 1492 began the second week of its successful engagement at the Grand to-night with souvenirs. Walter Jones, who is a native Cincinnatian, has received ovations and flowers nightly. Mr. Rice came on from New York expressly to direct the orchestra last Monday. Lillian Russell in The Grand Duchess follows.

The Walnut has The Country Circus this week, and announces the Sandow Trocadero Vaudevilles for the next week, a return visit.

Havlin's has Pawn Ticket 210. It had good houses at both performances yesterday.

The Fountain presents a spectacular production in Yale's New Devil's Auction. The Watson Sisters' Specialty company follows.

Morrison's Faust company is at Heuck's. Next week Donnelly and Girard come for their first visit this year.

Manchester's Night Owls are filling the People's at every performance.

Robinson's appropriately celebrated St. Patrick's Day by giving the Irish comedy, Tim the Tinker. It will be on for the rest of the week.

The Pike presents Cora Beckwith, the champion lady swimmer, this week. A large tank has been erected in the auditorium directly in front of the orchestra, and here in the water Miss Beckwith disports herself daily.

Flynn and Walker head the company at Kohl and Middleton's this week.

On Friday evening at the Odeon, Ysaye, the renowned Belgian violinist, gives a recital.

On the same day a matinee is announced at Heuck's for the benefit of the widow of Richard Morris, a police officer who was killed a short time ago while making an arrest. Manager Baker has kindly tendered the use of his theatre and the attachés and visiting professionals have volunteered their services.

Saturday at the Pople's Helene Mora sang "Ben Bolt." Miss Mora will star next year.

Louise Montague has left Eddie Foy's company in Off the Earth. Her place has been taken by Kate Uart, and Miss Uart has been replaced by her understudy. P. W. Nares has joined this company.

Louis Nash, resident manager of the Pike, has resigned.

Last week a tailor in this city conceived the brilliant idea of advertising his wares by means of tickets similar to the kind used by the Walnut Street Theatre, and of such appearance as to deceive the casual recipient. The tickets were sent broadcast throughout the city with a letter inviting the person to attend the Walnut Friday, with the compliments of the aforesaid tailor. When the tickets were presented at the box-office they were of course refused. People continued to come. Mr. Havlin became indignant at the manner in which his business rights had been tampered with and sought out the tailor to demand reparation. The interview ended in the tailor agreeing to pay for all tickets presented at the box-office. These amounted to over a hundred, and Mr. Havlin and Eddie Foy divided that number of dollars between them. The tailor will henceforth confine himself to legitimate advertising. WILLIAM SAMPSON.

BOSTON.

Excelsior, Jr., Barnet's Greatest Hit—Christopher, Jr., by John Drew—Olga Nethersole.

[*Special to The Mirror.*]

BOSTON, March 18.

This is a great night for Juniors in Boston. Excelsior, Jr., was produced by the Cadets at the Tremont, and Christopher, Jr., was given for the first time in Boston by John Drew at the Hollis Street.

In Excelsior, Jr., R. A. Barnet has made the greatest hit of his career as a playwright, and all the actors who attended the dress-rehearsal or professional matinee—call it what you like—on Thursday agreed that the piece was certain to meet with emphatic success when it received professional production. The extravaganza is a capital burlesque on Longfellow's poem with capital satires on personally-conducted tours through Europe and the Italian Mafia. H. Wadsworth Excelsior is a decidedly up-to-date swell grandson of the brother of the Excelsior of the poem, who died in attempting to flag the mountain. Dying, he left four millions to the one who should do what he had failed, and the hero, with four valets and all the paraphernalia of a fashionable man, comes to accomplish the feat by proxy. He is not the only one who comes to Switzerland, for there is a personally-conducted party of maidens with alpenstocks and Baedekers who come to admire nature according to the instructions of their conductor. Then there is an Italian maiden accompanied by three avenging knights who seek to capture the man who proposed to her aged sister by song and then deserted her. Their only clue is a lock of hair which is carefully treasured. The culprit is Excelsior who has a penchant for proposing to maidens and who dons several disguises to escape detection and finally gets the conductor of the personally-conducted under suspicion. An entertainment given in a monastery for the benefit of the tourists affords excellent opportunity for specialties and the third act introduces a Van Dyke minuet of great beauty. Mr. Barnet's book is capital as all agree, and the music by George Lowell Tracy is just the thing.

Boston's Cadets have long been looked at as stars in the production of extravaganza, but they never did so well as in this piece. For bankers, brokers, lawyers, merchants their skill in acting deserves warm praise, and Fanny Davenport, John Drew, Wilton Lackaye, H. C. Barnabee, Jessie Bartlett Davis, and the others who witnessed the final rehearsal were enthusiastic in praise. G. C. Davis, the soubrette of the cast, made the chief hit, his impersonation being remarkably clever. I came near saying "her," for the illusion is so perfect. B. P. Cheney, Jr., is almost equally good as the hero, and T. E. Stetson and L. C. Benton give grotesque characters with professional skill. Courteney Guild, the Mayor's secretary, dropped his official duties, and played the avenging maiden capitally. M. De Greene's imitation of Cissy Fitzgerald was as graceful as the original dance, and the specialties were all good. The rehearsals were directed by William Seymour, and the performance was without a hitch. The Tremont was packed to-night, and the house has been sold out for the entire week.

John Drew gave the first change of bill during his engagement at the Hollis Street and presented Christopher, Jr., that capital comedy by Madelaine Lucette Ryley, who has been in Boston directing the rehearsals, and as a result the performance was the smoothest that has been seen in Boston for a long time. Mr. Drew as the spendthrift hero who marries a girl without seeing her and then falls in love with her in India and woos her, not knowing that she is his wife, was irresistibly droll, and all the capital situations which Miss Ryley provided for him were used to advantage. Mr. Drew's company add much to the attractiveness of the bright play by the excellence ot their work. For the final week of the engagement The Butterflies will be given. The houses promise to be extremely large and fashionable.

Olga Nethersole's first appearance in Boston served to draw a large audience to the Museum this evening, and the much-heralded English actress received as enthusiastic a greeting as could be desired by any star. Camille was the bill, and Miss Nethersole's impersonation provoked the greatest enthusiasm. The supporting company was exceedingly strong. Next week, Frou-Frou and Romeo and Juliet will be given.

Those who thought that Prince Pro Tem was an old story in Boston had only to go to the Grand Opera House to-night to see that the full possibilities of the piece were being brought out for the first times in Boston. Charles L. Robbins has given the piece a splendid production, which was appreciated by the large audience. Fred. Lenox and Josie Sadler were seen in their old characters and they repeated their Museum successes. Woe be unto the actor who tries to play Tompkins or the actress who attempts Rosy in Boston. Lenox and Sadler have made these parts their own, and no successors are wanted. Henry Brown and Harry Edgerly were capital and the new music arranged by William E. McQuinn was an improvement.

This is the concluding week of Joseph Haworth's engagement at the Castle Square, and there is considerable interest over the production of Richard III. which is be made 21, when he will act the part for the first time on any stage. He will use the Colley Cibber version of the play and special scenery will be provided. Rob Roy follows 25.

Trilby has made a most emphatic hit at the Park. The house is packed to the doors at each performance. Since the opening night the necessary cuts have been made and the performance now goes most effectively. Wilton Lackaye's Svengali cannot be praised too highly, and his death scene can never be forgotten by any spectator. Virginia Harned's Trilby, too, is a perfect characterization, by far the best that she has ever given here. There is no question that Trilby could run out the remainder of the season here, were that possible.

To-night the Columbia reopened after a week's darkness owing to the illness of Mrs. Potter. The scale of prices has been somewhat reduced to attract more popular audiences. The attraction to-night was Steve Brodie in On the Bowery.

Joseph Murphy seems to like to play St. Patrick's week in Boston. That was always the time for his engagements at the old Globe and to-night he opened to a large house at the Bowdoin Square. Shaun Rhue was the bill, and next week he will revive The Kerry Gow.

Gismonda is in its last week at the Boston, where the audiences have continued of phenomenal size. The production seems to be a record-breaker, and it could well run with profit for a much longer period. Joseph Jefferson follows for a week 25.

The stock company at the Palace has been taken off for a week and Rice and Barton's Razzle Dazzle is the attraction of the week. The other attractions in Boston this week are: Keith's New Theatre, a record-breaking specialty bill; Lyceum, White Crook; Grand Museum, Katherine Rober in The Banker's Daughter; Howard Athenæum, May Howard Burlesque company.

Charles Frohman was in town for a flying business trip last week.

William A. Brady is arranging for a three-months' season here of the various amusement enterprises he now controls.

Harry Davenport and Graham Henderson are important additions to John Drew's company.

Olga Nethersole will return to London to open there May 1 and play through the ten-weeks' season.

Charles J. Rich and William Harris have engaged Jennie Yeamans to support Peter F. Dailey in The Night Clerk, John T. McNally's latest piece, next season. Surely there is a combination to draw.

From fifteen to twenty curtain calls is the regular thing at each performance of Trilby.

Our Uncle Dudley, which George W. Wilson gave so successfully at the Bijou, started on the New England circuit to-night. It may be brought back to Boston later in the season.

Julian Edwin has just completed the score of The Honeymoon, which may be given at the Tremont this season.

R. A. Barnet and George W. Chadwick are at work on The Lovers of Provence, a straight, light opera, based on the story of Ancassie and Nicolette.

Hattie Belle Ladd has been engaged by the Bostonians and will sing Allan-a-Dale in Robin Hood when Jessie Bartlett Davis is not in the cast.

A scheme of the Summer opera season at the Tremont is to have the company alternate weeks with a New York organization.

Charles J. Rich's testimonial at the Hollis Street last night was the tremendous success which that popular manager deserved.

Louis Aldrich will probably produce The American Eagle in Boston next season.

The testimonial to W. H. Bartholomew has been postponed and will be given at the Grand Opera House later in the season.

Madelaine Lucette Ryley was welcomed cordially by her Boston friends when she came here last week to superintend the production of Christopher, Jr., at the Hollis Street.

Jay Hunt has been interested in The Trolley System company, which closed its season in Louisville, Ky., 16. Since he placed his ad. in THE MIRROR he has received several offers for the services of himself and wife for next season. One New York manager wishes them to create the leading character parts in a new melodrama which will give splendid opportunities for their clever daughters, Charlotte and Henriette. They will probably accept this offer.

D. Eloise Morgan, of the Bostonians, is to be married at the close of this season, rumor says, to a wealthy New York business man.

Fanny Johnston has been ill at the Thorndike and unable to accompany the Black Sheep company, which she joined to-night at Lynn. During her absence Paula Edwardes played the Queen of Burlesque.

Arthur C. Aiston, manager of Edwin Milton Royle's Friends company, was in town and as a result the piece is likely to be seen here before the season is over.

The Watch and Ward Society has asked for a revocation of the license of the Howard Athenæum. The performers to whom objection was raised have been removed, but that does not satisfy this society.

Pauline Hall had an exciting experience one night near the end of her engagement at the Museum, according to a newspaper story, and proved the means of saving Mabel Florence from a bad fall through a trap to the cellar. The trap fell with Miss Florence's weight, but Miss Hall, who was just behind, caught her companion and held her in spite of the fact that a quantity of scenery fell on the two. Their associates succeeded in pushing the scenery aside and carried Miss Florence to the dressing-room, where she recovered consciousness. Miss Hall received an ugly scalp wound from the falling scenery.

When the Senate passed to be engrossed the bill to prohibit the licensing of public entertainments on Sunday, excepting sacred concerts only, the vote stood 27 to 3.

John Connors, at one time a prominent actor, having played with Booth and Barrett, died in the Massachusetts Temperance Home at Lynn 15 from a disease of the throat. He was born in Dublin, Ireland, fifty-eight years ago, and was on the stage most of his life For the past two years he had been assistant superintendent of the home at which he died.

Patrick C. Fry, a variety actor, was stabbed in a Howard Street saloon 15. Fry had been drinking.

Ever since Melba came to this country there have been rumors to the effect that she would marry Timothee Adamowski, the famous violinist of the symphony orchestra. In regard to the rumor he says: "The story is amusing in the extreme. As she has a husband and beautiful child in England, I do not imagine she has any thought of wedding bells at present. My brother is, perhaps, on closer friendship with her than I, but we all are very good friends with her and enjoy her salons very much."

Mrs. Edward Harold Crosby, the wife of the dramatic editor of the *Post*, will give a reception in honor of Olga Nethersole to-morrow. The members of the New England Women's Press Association will also entertain Miss Nethersole.

The Hollis Street has surrendered its license for Sunday evening concerts.

Those who wondered why it took so long to get Paul M. Potter to respond to a curtain call on the first night of Trilby have had the mystery explained. He was very nervous at the time and when they came to look for him he was not to be found. At length he was discovered on the street several blocks from the theatre. The applause continued until he was dragged back to the stage to respond.

William Austin has issued a warning in regard to the Pauline Markham benefit. He says that tickets have been issued for such a performance on Sunday with a forged signature of Pauline Markham. Colonel Austin says that when the proper time comes he will give Miss Markham the free use of the Palace and will not allow outsiders to reap any benefit from the use of her name. JAY BENTON.

PITTSBURG.

Rainmakers, the London Trocadero Vaudevilles, Russell and Mansfield, and others.

[*Special to The Mirror.*]

PITTSBURG, Feb. 18.

Donnelly and Girard were warmly welcomed at the Bijou Theatre to-night by an immense audience, and the Rainmakers made a hit. Shaft No. 2 next week.

At the New Grand the Sandow Trocadero Vaudevilles began an engagement, and the clever specialists including Mlle. Marguerite, the Jordans, Ben Dunham and Miss Scottie gave a first-class bill. Next week, The Fatal Card.

Sol Smith Russell's popularity brought a large contingent of the Alvin's clientèle to the house to-night. Peaceful Valley was given with The Heir-at-Law and A Poor Relation underlined.

At the Duquesne Theatre Richard Mansfield appeared in A Parisian Romance to a fine audience. Arms and the Man, Beau Brummel, Prince Karl, Napoleon Bonaparte and Dr. Jekyll and Mr. Hyde will be given during the engagement. Next attraction, Rice's 1492.

The Reutz-Santley Burlesque company filled Manager Williams' Academy of Music to-night, giving a new bill of specialties.

The Train Wreckers was given at the new World's Museum Theatre to good attendance.

Teddy and Clara Simmons joined the Rentz-Santley company here.

Barnum's Circus is booked here May 20, 21.

E. J. DONNELLY.

PHILADELPHIA.

Lent Causes a Decline in Business—Current Attractions Open Well.

[*Special to The Mirror.*]

PHILADELPHIA, March 18.

Business showed a decline last week. Several houses more than held their own, but these were exceptional. The attractions were of the best class, and promised well at openings.

At the Park, Chauncey Olcott sang himself into favor through the medium of The Irish Artist. Mr. Olcott has mellowed into an artist of magnetism, and the play affords him opportunity to strengthen the good opinion already formed of his abilities. The Marie Tavary Grand Opera company opened to-night to a packed attendance in Il Trovatore, with repertoire for the week.

Julia Marlowe concluded the second week of her run to fair business at the Walnut. Her Parthenia was more critically admired than any of her impersonations thus far given. This evening The Belle's Stratagem and Colombe's Birthday form the bill, and the house is large.

Beerbohm Tree has drawn excellent attendance to advanced prices, although the critics here as in New York are in doubt as to the strength of his impersonations. This is his second week and he repeats The Red Lamp and The Ballad Monger with repertoire for the rest of the time until Saturday. The audiences are exceptional in culture and refinement.

At the Broad Nat Goodwin in A Gilded Fool finished a week of financial and artistic success. Mr. Goodwin remains a second week, giving In Mizzoura this and Tuesday night, and A Gold Mine, David Garrick, and Lend Me Five Shillings during the week. The advance sale is very large.

Down at the Standard The Danger Signal dropped after the first night. The honors are borne by Neva Harrison. Uncle Tom's Cabin follows. The company is greatly increased, and the attendance to-night is very large.

The second and final week of The Black Crook at Gilmore's Auditorium proved quite as successful as the first This week Harry Williams' Specialty company opened to a large house.

The Cross Roads of Life proved a fair winner at the National. Land of the Midnight Sun plays a return date, having a strong opening as a beginning. It will have a prosperous week.

The County Fair at Tissot's Grand Opera

House enjoyed fair business. The Prodigal Father follows with its own set scenery and appointments. The attendance is fair this evening.

The Black Crook drew enormous crowds to the People's, and while the attraction does not compare in size, ability, nor appointments to the one seen at Gilmore's Auditorium, it is nevertheless worth seeing. Several of the specialties save the performance. This week Bobby Gaylor with Sport McAllister will have an inning, and will be sure to please the patrons of this beautiful theatre.

Russ Whytall's Virginia is on at the Girard Avenue. The Young American is at the Kensington, and The Upper Hand at Forepaugh's.

Catherine Germaine will go to London after a new comic opera being written for her in that city.

James Taylor, late associate manager of the Empire, is an equal partner with Creston Clarke in the new venture of the latter, and not a manager under salary.

A new Faust company with large capital is being organized here. New scenery is being painted, and the printing is something gorgeous. The management is already booking large towns near this city.

Since James B. Gentry, the murderer of Madge Vorke, was sent to prison, his physical condition nas become much worse, and unless a change takes place for the better, he will not live to stand trial. He is very depressed since the hange was made from the surroundings of a comparatively cheerful hospital to the gloom and norror of the prison hospital.

EDWIN RUSHTON.

WASHINGTON.

Current Bills at the Capital, Sol Smith Russell at the White House—Notes.

[*Special to The Mirror.*]

WASHINGTON, D. C., March 18.

Princess Bonnie is the National Theatre's card this week. An excellent attendance to-night warmly compliments Willard Spenser's tuneful composition. Frank Daniels, Minnie Landes, and Mabella Baker were the recipients of strong individual notice. The week no doubt will duplicate the big success elsewhere, as the demand for seats is large. Sol Smith Russell's engagement was a most prosperous one, closing with A Poor Relation to a packed house. E. H. Sothern follows.

Ta-ra-ra Lottie Collins and her artistically equipped Troubadours met with a royal welcome from a large-sized audience at Allen's Grand Opera House. The Devil Bird develops excellent opportunities for Miss Collins' clever ability. Lillian Russell's engagement while good, should have been greater. It was a mistake in not opening with The Grand Duchess, and continuing it throughout the engagement. The Country Circus next.

The Cotton King opened to fine attendance at the Academy of Music. The company is strong and give an excellent performance. The scenic and mechanical effects are elaborate and evoked favorable comment. Freeman's Fun-Makers in A Railroad Ticket presented a farcical bill-of-fare to large and delighted audiences. The Tavary English Grand Opera follows.

The Silver King at Butler's Bijou Theatre fills this cosy playhouse. Carl Haswin's Wilfred Denver is a strong performance, and the support throughout is creditable. Lincoln J. Carter's Tornado filled a remunerative week. The Fast Mail next.

Reilly and Wood's return engagement crowds the Lyceum Theatre. Bob Fitzsimmons, with Julian's Specialty company, was a great drawing card. Field and Hanson's Specialty company follows.

Beerbohm Tree's engagement commences April 1, and is limited to three nights and a matinee. That of Mme. Réjane, which commences April 15, will consist of five nights, as the next engagement is New Orleans. The sacrifice of one night is necessary in order to make the jump for the Sunday night opening.

W. W. Rapley, proprietor of The New National Theatre, and Mrs. Rapley and Edward Everett Rapley and wife have gone to Tampa and Jacksonville, Florida, for several weeks' stay.

Mr. and Mrs. Sol Smith Russell lunched with Mrs. President Cleveland at the White House Thursday. Secretary of War and Mrs. Lamont and Secretary of the Navy and Mrs. Herbert were of the party.

Alfred Hudson, of Sol Smith Russell's company, has been engaged by Manager Rapley for the comedy season at the New National Theatre this Summer. With the exception of an engagement for an actress to fill "old women" roles, the company now is complete.

Princess Bonnie closes season April 27 in Philadelphia.

The Kendals return to the National Theatre April 29 instead of May 6 as stated last week. Wilson Barrett is booked for week of April 29.

Julian Greer, leading man of The Tornado company, and the management not agreeing, a separation took place Thursday. Herbert E. Sears, of the company, has been promoted to the place of Mr. Greer.

JOHN T. WARDE.

ST. LOUIS.

The War of Wealth, De Wolf Hopper, and Other Attractions.

[*Special to The Mirror.*]

ST. LOUIS, March 18.

The much-heralded new American play, The War of Wealth, was given its first performance in St. Louis, at the Olympic Theatre, to-night. The fine audience was greatly pleased. The play introduced some strong characters, has several intense climaxes, and is well acted by a well-selected company. The piece is sumptuously mounted.

At the Grand Opera House, last night, De Wolf Hopper and his big company appeared in Dr. Syntax and was welcomed by a large audience.

Mr. Hopper was called before the curtain last night at the Grand and made a speech in a happy vein.

The Ensign opened at the Hagan yesterday afternoon, and played to two big audiences.

Hopkins' Theatre had its usual Sunday crowd yesterday to witness the variety programme. The stock company presented for the first time a comedy by Charles Alfred Williams, a St. Louis newspaper man, called A Joy that Kills, together with the farce comedy, Muldoon's Picnic.

The curtain-raiser, by Mr. Williams, who is assistant city editor of the St. Louis *Republic*, was a complete success, and the audience received it with kindly appreciation. It is a little drama full of action, strong in sentiment, and bubbling with comedy. The story revolves around a miserly money-lender, whose sole ambition is to secure a million dollars. The stock company gave a fine performance.

Hyde's Comedians, with Helene Mora in the lead, opened at the Standard Theatre yesterday afternoon and presented a long list of strong vaudeville artists.

Colorado, a mining story, drew two fine audiences at Havlin's yesterday.

Much interest was shown in the production of The Honeymoon at the Grand Opera House last Wednesday afternoon, because it marked the debut of three young St. Louis women who had been pupils of the late John W. Norton. The comedy was well staged and elaborate costumes were worn. The performance was good. Ada Carleton Swan as Juliana showed talent. Edith Trotter Smith was a charming Zamora, and Nellie Mae Cayce as Volante was vivacious. The interpretations of the characters of Duke of Aranza by Charles Pope and the Rolando of Charles A. Stevenson were finished. The debutantes were the recipients of numerous floral offerings. A good audience was present.

The friends of Manager Ollie Hagan will be glad to hear that his wife, who has been seriously ill for some time, is out of danger and her recovery is now simply a matter of time.

At the Republican Convention in this city last Thursday, Manager Hagan was nominated as one of the six Republican candidates for the City Council. Manager Hagan is progressive and liberal in his views and his nomination is equivalent to an election.

Lionel Lawrence closed on Saturday with the John Griffith company and joins in Colorado, playing here this week.

Lewis Morrison was in the city several days days last week.

Colonel Hopkins left for Chicago last week to arrange for the future of Hopkins' Theatre.

W. C. HOWLAND.

CLEVELAND.

Shore Acres, The Rising Generation, The Span of Life—Other Attractions for the Week.

[*Special to The Mirror.*]

CLEVELAND, March 18.

The Euclid Avenue Opera House is filled by a fashionable audience to-night to see James A. Herne in Shore Acres. The play was well received, and remains all week. Stuart Robson and Marie Wainwright divide next week.

William Barry presents The Rising Generation at the Lyceum Theatre to-night to a good house. This is a return engagement of but three nights. Joseph will be the attraction for the latter half of the week. Next week, The Passing Show.

The Cleveland Theatre has The Span of Life this week. It opened auspiciously to-night. Duffy's Masquerade and Down in Dixie share next week.

The Star Theatre was filled both afternoon and evening, the London Belles company being the attraction for the week. Reeves and Palmer's company follow.

Two concerts will be given to-morrow at Music Hall by the Chicago Orchestra, with Theodore Thomas as conductor.

Last night the Cleveland Theatre was crowded to see Anna Eva Fay, the spiritualist.

WILLIAM CRASTON.

TOOK FRENCH LEAVE.

Eugene Robinson yesterday received the following unpleasant dispatch from a member of his Paul Kauvar company:

SIOUX CITY, Ia., March 18.

White has skipped with all the money. Think he has gone to Chicago. The company will continue without him. Wire instructions quick.

ESTHER LYONS.

"This man's name is Edward C. White," said Mr. Robinson, yesterday. "When will these things cease?"

A BENEFIT PLAN DISCUSSED.

At the regular monthly meeting of the Actors' Fund Trustees last Thursday it was announced that Estelle Clayton desired to give a series of performances of her comic opera The Viking at Carnegie Music Hall for one week in May, the proceeds to be devoted to the Actors' Fund, and she wished to obtain the authorization of the Board to hold these performances.

Miss Clayton appeared before the Board and stated her plan. She said that she had intented originally to give one matinee performance and that A. M. Palmer had tendered Palmer's Theatre for the benefit provided a sufficient amount in subscriptions were obtained by Miss Clayton to guarantee the expenses incidental to the production. She had then gone down town and from business men collected subscriptions in the name of the Actors' Fund to the sum of $1,650. Seeing the possibility of obtaining several thousands more in this way Miss Clayton conceived the idea of giving the opera for an entire week at the Carnegie Music Hall and she laid it before Mr. Palmer, who said that it would be necessary for her to secure the consent of the Board of Trustees.

The discussion that followed Miss Clayton's appearance before the Board developed the fact that there was no precedent in the history of the Fund empowering the Trustees to authorize performances on such an ambitious scale, involving the element of speculation, and by resolution a committee was appointed to examine into the matter.

A special Trustees' meeting to consider the matter finally was called for three o'clock yesterday (Monday) afternoon. There were present A. M. Palmer, Louis Aldrich, Daniel Frohman, Charles Frohman, Frank W. Sanger, Augustus Pitou, Harrison Grey Fiske, Harley Merry, J. Wesley Rosenquest, and Charles H. Hoyt.

The project was discussed again in all its bearings, and finally a resolution was adopted thanking Miss Clayton heartily for her generous offer and offering to accept the original plan of a matinee benefit at Palmer's Theatre, provided subscriptions to cover the cost of producing The Viking and a certain profit to the Fund were guaranteed. The meeting was then adjourned.

ST. JAMES' HALL LEASED.

St. James' Hall, which has been tenantless for some time, has been leased by Max Rosenberg, formerly manager of the Lee Avenue Academy, Brooklyn.

Mr. Rosenberg will engage a stock company and revive a number of old comedies and dramas, changing the bill each week. He will open on April 1 with A Celebrated Case. The prices will range from 25 cents to $1. To a MIRROR man Mr. Rosenberg said yesterday:

"I intend to engage the best people procurable and present a number of the old plays that the present generation of theatregoers has forgotten. I will begin with A Celebrated Case and follow with The Octoroon, Hoodman Blind, Youth, Rosedale, and others. I don't expect to produce new plays, but each revival will have new scenery. In the Summer I may present opera.

"I have taken the theatre for the rest of this season and the whole of next. I shall not change the present name. I am now selecting the company.

MORRISON IN HARNESS AGAIN.

Lewis Morrison found a great deal of benefit from his month's rest at Hot Springs, Ark., and recovered completely from the nervous attack which long-continued and arduous work had caused. He has once more taken his place at the head of his Faust company.

Mr. Morrison and his manager, Edward J. Abram, will begin preparations at once for the elaborate scenic productions of The Privateer, which will be presented probably about the middle of next season. The production will show a number of heavy sets, and will present several novel and intricate mechanical effects. Mr. Morrison will pick a strong cast for it.

The Privateer is a romantic melodrama with a part for Mr. Morrison that will reveal all his ripe histrionic powers.

OSCAR WILDE'S NEW PLAY.

LONDON, March 1.

Oscar Wilde's new comedy, The Importance of Being Earnest, was produced at the St. James' Theatre with considerable success. The piece is in Wilde's best style and fairly bubbles over with epigram. It is not a piece that is destined to take a permanent place in dramatic literature, but it is vastly amusing and just suited to the palates of contemporary theatregoers.

The piece deals with two friends—John Worthing, who is rather serious, and Algernon Moncrieffe, who is somewhat frivolous. The first lives in the country with his ward, Cecily Cardew, and her governess, Miss Prism. The second is at times rather bored by his aunt Lady Bracknell. Each man has invented a personage, his visits to whom account for frequent absences from home.

Worthing has an imaginary brother called Ernest, and Algernon Moncrieffe, a fictitious friend named Bunbury. Worthing is in love with the Hon. Gwendolen Fairfax, a daughter of Lady Bracknell; but when the latter learns that he is ignorant of his parentage, having been found when an infant in a handbag at Victoria Station, she refuses her consent to the match.

Worthing has always told Gwendolen that he is called Ernest, and she is as much in love with his Christian name as, with what old fashioned writers would call, "his person." Algernon gets hold of Worthing's country address, goes down to Woolton, and presents himself to the pretty Cecily as the "brother" of whom her guardian has so often spoken. Now, the latter has just resolved to "kill" the imaginary relative; and, soon after Moncrieffe's arrival, comes home in deep mourning for his supposititious brother's demise.

Dreading the loss of his lady love, Worthing resolves to go and be christened "Ernest" by a local rector, but Gwendolen comes down to Woolton, explanations are arrived at, and both girls pretend to be highly offended. In the last act reconciliations are arrived at but Lady Bracknell interposes, and repeats her objections to Worthing as a son-in-law.

Fortunately she recognizes in Miss Prism the very governess who mislaid her (Lady Bracknell's) sister's baby many many years ago, and on examination it appears that Worthing was the said infant. This puts everything right, and the play comes to an end, Miss Prism being sought in marriage by the urbane rector.

W. B. S.

SHOT AT THE STAGE-DOOR.

L. A. Wagenhals, manager of the Young Mrs. Winthrop company, which played at Mansfield, O., last Thursday evening, was shot by unknown assailants as he was going from the box-office of the theatre to the stage-door.

THE MIRROR correspondent in Mansfield writes that Mr. Wagenhals had just finished making the settlements, and, in going back to the stage-door, had to pass down an alley, where he was met by three men, who attempted to rob him. During the fight he was shot in the right hip.

Mr. Wagenhals was relieved from further injury by the timely arrival and presence of mind of his partner, Collin Kemper. The men escaped but secured no money.

The electric light which lights the alley adjoining the theatre, was suddenly put out before the attack was made.

Mr. Wagenhals left for Columbus, his home, on Friday morning. The authorities are doing everything possible to discover the criminals and will offer a reward for their capture. A number of arrests have already been made.

ACTORS SUE MANAGERS.

Edwin Browne, W. V. Ranous and Jack Palmer, late of the In the Tenderloin company, have begun suit against Canary and Lederer for arrears of salaries said to be due on their engagements with that company.

Messrs. Browne, Ranous and Palmer were members of In the Tenderloin company before John W. Hamilton assumed sole management of that organization. To a MIRROR man Mr. Ranous said yesterday:

"I was engaged for the company by Mr. Lederer, and always looked upon him and Mr. Canary as the responsible managers. I was never informed of the change in the management. Had I been, I certainly should not have gone on any further. I am suing for $99, and I think the others are suing for the same amount."

The first hearing in the Edwin Browne suit came up last Saturday in the Eighth District Court before Justice Steiner, but Lederer's attorney asked for a stay until next Thursday at 9 o'clock, which was granted. James Hamilton Eagan is the attorney for the actors.

TO REVISIT AMERICA.

In a letter to THE MIRROR, Alfred Dampier, the English actor and playwright, who formerly played in this country, says that he intends to revisit America with his wife and child.

Mr. Dampier, who expects to reach New York the latter part of this month, is co-author with Garret Walch of an Australian drama, made from Ralf Boldrewood's work, entitled "Robbery Under Arms," which was very successful with Mr. Dampier in the leading role, in Australia, and was later produced at the Princess' Theatre, London.

TO EJECT THE CASINO COMPANY.

Robert F. Bixby, one of the owners and trustees of the estate on which the Casino stands, has brought an action for the ejection of the Casino Company. The action is based on the alleged fact that the lessees have failed to pay the taxes for 1893, amounting to nearly $9,000. Further action in the suit has been delayed until March 30.

GOSSIP.

Joseph W. Shannon, who is lying with a broken leg in the German Hospital at Seventy-seventh Street and Lexington Avenue, is getting along very well. The broken member is in plaster. On Sunday Mr. Shannon was able to sit up in an easy chair for a short time. It will be many weeks, however, before he will be able to leave the hospital.

Edgar Selden will close his three-months' tour on the Pacific coast on March 25, and will return directly to New York.

Stockwell's Theatre in San Francisco is to change its name and management after April 1. The theatre will be known as The Columbia, and the house is to pass from the control of the San Francisco company into the hands of Samuel H. Friedlander and J. J. Gottlob as lessees.

Owing to the closing of Mr. Harrigan's New York season, Jessie Wyatt sailed for Key West on the *Leona* last Saturday. She will remain there with her mother until next Autumn.

Harriet Webb is spending the season in Detroit. She has given several readings with marked success.

The Moore and Livingstone pirate company are not only playing Sowing the Wind in Wisconsin, but are using lithographs of Viola Allen and Henry Miller—the same kind that are used by Charles Frohman. Stolen lithographs seem to go naturally with stolen plays.

Sidney R. Ellis wishes it understood that his accepting the management of the American Theatrical Exchange will not in any way interfere with his attractions. He is now busy preparing a new production for next season.

Florence Coibath, of the Camille d'Arville company, who was accidentally burned at the Bijou last Thursday evening, is reported to be seriously ill at her home in Long Island City.

William Courtleigh has made a decided success as John Stratton in The District Attorney, and the critics have commended his performance highly on tour. The Baltimore *American* said last week: "It stamps this rising young actor as one of the best leading men on the stage. He gave a clear-cut and concise performance and was generously applauded." The District Attorney, which is filling the week at the Jersey City Academy, will open at the Brooklyn Park Theatre next Monday night.

Jennie Yeamans, who is abroad, has been engaged by Rich and Harris to support Peter F. Dailey next season in The Night Clerk.

W. E. Fitzgerald, electrician of Hanlon's Superba company, has been confined to his bed for three weeks at Buffalo by pneumonia. He is recovering, but will not be able to resume work for some time.

A benefit for the New York Infirmary for Women and Children and the Women's Medical College, will be given at Abbey's Theatre next Tuesday. Mme. Réjane, Mrs. Langtry, J. E. Dodson, Agnes Booth-Shoeffel, William Faversham, Annie Russell, Nelson Wheatcroft, students of the Empire Dramatic School, Mayme Kelso, N. McCoy Halfpenny, members of the Lyceum Stock company, and the New York Ladies' Quartette are announced to appear.

Henry Arthur Jones, whose plays, The Bauble Shop, The Masqueraders, and The Case of Rebellious Susan have been very successful in this country this season, on Saturday night cabled to Charles Frohman his gratitude to New York audiences for the reception of his plays, and to Mr. Frohman and the interpreting companies for their productions.

Hubert Reusch of the Lessing Theatre, Berlin, has been engaged for three years by Manager Heinrich Conreid as leading man of the Irving Place Theatre in this city.

The Fatal Card and The Lilliputians will play at the Star Theatre at popular prices.

Dickie Delaro is playing the part of Nellie Denver in The Silver King, in place of Mrs. Haswin, who is ill. The company will close a thirty-weeks' season on March 30 at Philadelphia.

Owen Ferree, formerly manager for the late W. H. Powers and this season with Jacob Litt's Old Kentucky company, has been engaged by Sidney R. Ellis as general manager for his attractions.

In the Tenderloin may possibly go out again under the joint management of E. D. Price and Edwin Browne. If so, the tour will open at the Empire, Brooklyn, on March 25.

Syracuse Lodge, No. 31, Elks, gave a reception last Wednesday evening in honor of Al. G. Field and H. J. Ridings and the Field Minstrel company. About one hundred invited guests were present. Mr. Field acted as chairman.

John L. Stoddard began his fifteenth annual series of Lenten illustrated lectures at Daly's Theatre on Monday morning, and will continue daily for five weeks.

A Baggage Check played to such large business three nights of last week in Indianapolis that it has been booked for a return date in April. The route of this company is filled until June 1, mostly in week-stands. The company may visit the Pacific Coast in August.

The Forest City Quartette, Bert Winters, Al. H. Weston, W. T. Murphy, and George M. Decker, is filling a five weeks' engagement at Wonderland, Erie, Pa.

The cast of Puddin' Head Wilson will include Frank Mayo, Mary Shaw, E. J. Henley, Edgar Davenport, J. B. Whitney, Odell Williams, J. W. Pagett, George Fawcett, Ignace Martinetti, and John Ince.

Fanny, Sims and Raleigh's comedy, written for Johnstone Bennett, which was such a dire failure in New York, will be produced at the Strand Theatre, London, after Easter.

The Giffen and Neil Stock company will play Manager Litt's circuit of theatres in Milwaukee, St. Paul, and Minneapolis, going direct from Denver to Milwaukee, where they opened on Sunday. James Neil and Henrietta Crossman head this organization, which has been playing in Denver all the season.

Cora Tanner left for St. Louis on Saturday night to join The War of Wealth company. She will replace Mary Shaw in the cast.

Ed. A. Cromwell, of Haswin's Silver King company, had a new overcoat stolen from his dressing-room in the Holliday Street Theatre, Baltimore, last week. It is said that the local management employs no guard at the stage-door.

Charles Carter is complimented for his character sketch of Zeb Hardy in Richard Golden's Old Jed Prouty.

Basil McHenry will direct the tour of the Barlow Brothers' Minstrels next season, while James and Billy Barlow will be the features of that organization.

Primrose and West's Minstrels appeared in a concert at the Academy of Music on Sunday night before a large audience.

Sheridan Block returned to town last week on the closing of R. M. Field's stock season at the Boston Museum.

Lizzie McCall has just recovered from an attack of brain fever.

The Academy of Music, Toronto, will be improved during the Summer, and next season will be opened as a regular theatre. For several seasons it has been a cheap house.

A Loving Legacy, a three-act comedy by Frederick W. Sidney, was produced March 12 at the Strand Theatre, London. All accounts agree that the play is successful.

Mrs. Ada Dow Currier's judgment of $19,180.52 against David Henderson for injuries sustained from a piece of falling scenery at the Chicago Opera House, in 1887, has been affirmed by the Supreme Court.

Mrs. George H. Primrose, the wife of the well-known minstrel of that name, received many beautiful presents on her birthday last Tuesday. They consisted of a silver tea and coffee service of handsome design in six pieces, with a large silver tray, manufactured by the Gorham Company. A Silver chocolate urn, a silver souvenir fork, a silver manicure set, a dozen silver souvenir forks, a silver-mounted belt, a loving-cup, etc. Mrs. Primrose on this occasion entertained the following guests: Mr. and Mrs. George Wilson, Mrs. Bayless, Mr. and Mrs. Jacobs, Mr. and Mrs. Joseph Garland and Al. Primrose. The table was decorated lavishly with flowers and ribbons of the primrose hue, and the repast was thoroughly enjoyed by those present.

Wilton Lackaye has made a pronounced hit as Svengali in Mr. Palmer's production of Trilby in Boston. According to the critics it is the most powerful characterization Mr. Lackaye has yet given.

Robert Hilliard has been engaged by Jacob Litt to play Philip Norton in The War of Wealth. This company opens a two weeks' engagement at the Columbia Theatre, Chicago, on Sunday, March 24. A. S. Lipman, of this company, who was so unfortunate as to fall and break his leg in Pittsburg last week has been replaced by Harry Mainhall.

A. E. Burton, tenor singer and actor, lies dangerously ill with Bright's disease at St. Vincent's Hospital.

FOREIGN NOTES.

A Leader of Men has been withdrawn from the London Comedy Theatre and Sowing the Wind has taken its place.

His Excellency will be withdrawn this week from the London Lyric Theatre.

Rubenstein's will shows that he has left $300,000 to his widow and children.

The total deficiency of the Lyric Theatre Company, London, is fixed at over $300,000.

An M. P.'s Wife, the new play at the Opera Comique, London, is a failure.

Willie Edouin having retired from the Strand Theatre, London, that house will be managed by a syndicate, at the head of which is J. L. Shine.

The matinee for the late Royce Carleton's son netted over $1,000.

The London Strand Theatre reopens to-day (Tuesday) with F. W. Sidney's farce-comedy entitled A Loving Cup.

Nellie Farren, although restored to health, will probably never be able to appear again on the stage.

Forbes Robertson, Nutcombe Gould and Frederick Harrison will undoubtedly succeed John Hare as managers of the Garrick.

G. Bernard Shaw, the clever author of The Arms and the Man, has written a new play for George Alexander. It will be produced shortly at the St. James'.

Forbes Robertson will soon have to relinquish the role of Sir Launcelot at the Lyceum to create a part in the new Pinero play at the Garrick. His successor in King Arthur will be Gus Webster.

After the run of King Arthur at the London Lyceum Henry Irving will produce Madame Sans-Gêne under the title of Madame Fun and Easy.

A version of L'Oncle Celestin is in contemplation at the Opéra Comique. If produced it will be with a cast that will include Messrs. Paulton, Wyatt, and Lonnen, and Sylvia Grey.

The Silver Horseshoe is the title of a new drama in five acts and a prologue by Aubyn Miller, produced recently at Brighton, Eng.

ACROSS THE FOOTLIGHTS.

Behind her mask my lady's eyes
Gleam mistily, and when she sighs
My heart stands still. I may not ask
If joy or pain has set her task,
I dare not ask—yet long to know
If tears or laughter light them so
Behind her mask.

ELEANOR MERRION.

AS YOU LIKE IT.

THE present American tour is to net for Madame Réjane two hundred thousand francs ($40,000) according to her contract with Maurice Grau. This sum calls for one hundred performances, and is by no means extraordinary in these days of managerial enterprise and public liberality, when a Melba, a De Reszké, or a Paderewski makes $100,000 in an American season.

***

Writing of the famous French comedienne in his "Vie à Paris," Jules Claretie, the manager of Théâtre Français, says: "She was called Mlle. Reju when I first knew her. She lived, I remember, in the rue des Martyrs and I saw her often, slim and active—a young girl—going and coming, running errands, pretty enough to eat, no hat on, *en voisine*. One day, shortly before she was to make her debut at the Vaudeville, I happened to meet her. It was near dinner time, and she had in her hand a long loaf of bread—a terribly long loaf, longer than she was. As I questioned her about her coming debut and about her dream of triumph so soon to be realized, she instinctively tried to hide the loaf behind her back, apparently totally oblivious to the fact that it was perfectly visible behind her pretty head. I do not think that the same Mlle. Réjane who nowadays gives such princely fêtes in her magnificent residence in the rue Bremontier could look any prettier than the Mlle. Reju I met that morning in the rue des Martyrs, carrying that great loaf of bread, the flour from which had fallen on and powdered her lovely auburn hair."

***

Camille D'Arville objects to the criticism that has been made in certain quarters anent the costume she wears in the second act of The Magic Kiss. "Ever since I first went on the stage," said Miss D'Arville the other day to the writer, "I have been accustomed to wear tights, and I consider my present costume the daintiest and most discreet 'boy's' dress I ever saw. If tights are improper and indecent then the parts of Rosalind and Viola and many other of the classic parts are improper and should not be seen on the stage. It all depends how the costume is worn. Some women could not appear immodest in the most *risqué* tights; others look indecent in anything. I certainly shall not change my costume to please my captious critics."

***

George Appo, the erstwhile confidence man, must regret by this time that he ever decided to try to be honest. After his determination to break off with his old life, he was employed by a firm of lawyers to serve papers and for some time was happy at being able to earn ten honest dollars a week. Then he was approached by a firm of theatrical managers, and dazzled by a munificent offer to star in a company in which his peculiar gifts and notoriety were to be exploited. The salary, I believe, was to be $75 a week. For a few weeks the "ghost" walked regularly and Appo thought he had a "snap," but very soon business became bad, salaries fell into arrears and I am told Appo finally "got left" to the tune of $200. Then some one begged him for a good-sized loan and he has not seen the borrower since. He used to think he was a crook in an honest world, but he is beginning to think it is *vice-versa* now.

***

The German Emperor has sent sixty-eight citizens to prison because they criticised his song, "An Aegir," and the cable informs us that the Prince of Wales has begun to write a play. Undoubtedly the Prince will feel like following the example of his German cousin when the play is produced. It's too bad that he has not the same power.

***

In the recent Camille D'Arville Little Christopher case, that actress' lawyer, A. H. Hummel, argued that his client had been engaged for comic opera and that the piece in question was a burlesque, and he finally won the case on that point. In this connection Mr. Hummel was recently asked to define, in a legal sense, some of the terms used by theatrical people in the classification of plays. "Webster," said the lawyer, "defines a play as a dramatic composition; but think how many sub-divisions this now covers. Drama is used to include all sorts of entertainments. But to me a drama depicts a series of serious or humorous actions, of more than ordinary interest, tending toward some striking denouement. Melodrama originally meant a drama with songs—from the Greek melos—and you still hear the orchestra intensifying the effect of certain scenes. Farce is the lowest and broadest species of comedy. Farce-comedy claims to be a grade higher, but is, in fact, a farcical plot with variety and musical features. Vaudeville, the forerunner of opera-bouffe in France, is now a polite term for variety performances. Comedietta is, of course, a little comedy—a short play, higher in style than a farce. Pantomime explains itself—a dumb show. Burlesque should be a travesty or caricature of something; but it is now another form of variety show. Opera is lyric drama, grand or serious. Opera-comique is not necessarily comic. It is a species of grand opera in which the dialogue is spoken instead of sung. Carmen is a comic opera. Rob Roy and Robin Hood are opera romantiques. These nice distinctions often become very important in legal proceedings."

***

Some young woman who ought to have known better sent the following letter to James K. Hackett, who plays the Count de Neipperg in Madame Sans Gêne:

My dear Mr. Hackett:

Will you kindly inform me whether you wear your own hair as Count Neipperg or not? Your answer will decide a wager of a champagne supper.

I remain, etc., etc.

***

Sign of the times! When Charles Dickson was playing A Jolly Good Fellow in Denver, an old New York friend accosted him on the street one afternoon, and said he was making up a box party of ladies for that evening. "Is it a good play?" asked the friend. "I should say so," replied Dickson. "Moral?" asked the friend. "Perfectly," replied Dickson. "Then we don't want to see it," quoth the friend.

***

Whatever Oscar Wilde's shortcomings as a dramatist may be, it must be conceded that he is an adept at smart dialogue and neatly-turned epigram. Of course, no one suspects all his epigrams of being original, but most of them have been so cleverly adapted as to completely conceal their identity and to make them read like new songs of a *fin-de-siècle* Solomon. Here are a few of those in his latest play, The Importance of Being Earnest.

If our lower orders don't set us a good example, what on earth is the use of them?

You do not propose to set up the asses against the classes.

Divorces are made in heaven.

The truth is rarely pure and never simple.

In married life three is company and two is none.

What with the duties expected during one's lifetime, and the duties exacted after one's death, a landowner has a position without the means of keeping it up.

Women only call each other sister when they have called each other lots of other things first.

I am always bored in the country; yes, they call it agricultural depression.

It is a much cleverer thing to talk nonsense than to listen to it.

Cleverness becomes a public nuisance.

To be advanced in years is no guarantee of respectability.

Born in the purple of commerce, or raised from the ranks of the aristocracy.

To wish to be buried in Paris hardly points to a serious state of mind at the last.

To have lost one parent is a misfortune, to have lost both looks like carelessness.

Only such people as stockbrokers talk "business," and then only at dinner.

I hate people who are not serious about meals.

Ignorance is like a delicate exotic fruit. Touch it, and the bloom is gone.

The old-fashioned respect for the young is rapidly dying out.

Nobody ever does talk anything but nonsense.

It is always painful to part from people one has only known a brief time.

I did not know you had flowers in the country. Yes, they are as plentiful as people are in London.

If it were my business I should not talk about it.

I am only serious about my amusements.

No married man is ever attractive to his wife.

The amount of women who flirt with their husbands in London is simply scandalous. It is washing one's clean linen in public.

***

Cissie Loftus receives five hundred dollars a week for her clever imitations at Koster and Bial's, which is the same figure she commanded in London. I do not think, however, that the American engagement has proved as startling a success as was anticipated. Miss Loftus will return to England some time next month and there is no talk of another engagement at that house. Miss Loftus is very clever and very sweet and her performance is as dainty as a bit of Sèvres porcelain, but the vast stage of a music hall is not the proper frame for her. She is essentially a drawing-room entertainer and seems woefully out of place anywhere else.

***

In a recent issue of the London *Entr'acte*, a writer says: "It seems a pity that Miss Loftus should have severed her connection with the Palace Theatre at a time when she was unquestionably proving a great attraction there. The public are fickle, and once the supply of any pet feature gets suspended, it very often happens that it loses their affection. There can be no doubt that when Miss Loftus took unto herself a husband she was in great vogue; and I daresay that if she had returned to the stage immediately after her romantic marriage she would have continued in the affection of her admirers. I hope it may be found that she has done this now; but, as I say, this has to be found out. I have ever entertained a conviction that the public regard with greater favor a young, help-needing girl than a married woman; in fact, I have often seen performances prosper with young people that would be absolutely condemned if they had been proffered by adults. Then, again, if it should be suspected that Miss Loftus has been tried as an actress and found wanting, such a feeling will not tend to increase her reputation. The public will, however, do well to bear in mind that if the young lady appeals as a mimic, it is as a mimic, not as an actress, that she should be appraised. In any case, I hope she will not find that her recent marriage has handicapped her severely."

***

I have at last read "Trilby," and I still live. I floundered through the last few chapters with my mind verging on insanity and with a mad desire in my heart to do something desperate to the author. I consider "Trilby" duller, more far-fetched, and more idiotic than anything I have read for many a long day. Little Billee has been aptly called Little Sillie, Taffy is thoroughly asinine, the Laird is a duffer of the worst type, and Svengali is repulsive, impossible, and ridiculous. On recovering from the mental affliction caused by its leaden humor and dreary narrative, I have taken pleasure in asking people if they have read the book and how they like it. They invariably say they liked it first-rate, and when they learn that I think it insufferably dull they invariably agree with me. I also discovered that those who are most afflicted with "Trilby" mania have only skipped through the book. It happens that French is a second mother-tongue to me, and the scenes of the book are the haunts of my childhood, but what "Trilby" must be to those unfamiliar with both I cannot conceive.

***

It is reported that Sardou is at work on a new play on the subject of the unfortunate young prince, Louis XVII. Plays on the same theme have been written by Pierre Decourcelle, Albert Delacour, Henri Ceard, and Henry de Wenid. So Sardou should not lack material to draw upon.

TOUCHSTONE.

UNDER THE BLACK FLAG.

A correspondent charges that Corse Payton and Etta Reed are engaged in a number of piracies, using false titles to conceal their depredations. They played the week of March 4 at East Liverpool, O., opening in The Parisian Princess, which THE MIRROR's informant says is another name for Agnes Herndon's play, La Belle Marie. He adds that they disguise All the Comforts of Home as Rose Cottage and Maine and Georgia as My Kentucky Home, and that they also do Josh Whitcomb as a matinee bill.

W. R. Dailey, manager of a stock company on the Pacific coast and at Honolulu for several years, is said to be pirating copyrighted plays.

Eva Tanguay, under the management of J. A. Tanguay, is reported to be pirating Uncle Dan'l, under the title of Clip, the Girl from Boston.

The Metropolitan Comedy company, managed by William Chappelle, is pirating in Iowa. The repertoire includes The Black Flag, Mixed Pickles, Jane, Divorced, Ole Olson, and Shadows of a Great City.

Robert Wayne and wife are pirating Forgiven, A Gilded Fool, and other plays in the West.

J. C. Rockwell denies that his company has played The Life Guard.

THOSE CANADIAN DUTIES.

The Canadian government has received a memorial from the Theatrical Managers' Association of Canada and the United States with reference to the existing customs-regulations respecting theatrical companies.

Managers say they are made to pay duty repeatedly on the same theatrical property, and assert that unless some relief is given no first-class companies can afford to visit Canada from the United States.

There are instances in which companies have paid duties five times on the same property. Complaint is also made of the duties charged on printing of kinds that cannot be procured in Canada.

CUES.

Barney McDonough, of the Fanny Rice company, and Marie Darcey, soprano, were married in New Orleans, on March 9.

The recent benefit of the Postal Employes' Association at the Broadway Theatre netted about $9,000.

Kate Claxton will resume her tour of seven weeks at Pittsburg, Pa., on Easter Monday. The Two Orphans will be the attraction.

Frank Kilday has joined Tony Farrell's company.

Charles E. Evans has engaged E. J. Henley Odell Williams, George Fawcett, Joe Whiting and Ignacio Martinetti for the production of Puddin' Head Wilson on April 15.

Three men who were creating a nuisance by calling out carriage numbers in the neighborhood of the Lyceum Theatre were arrested last Friday evening on the complaint of Manager Bunce.

W. W. Freeman, manager of A Railroad Ticket, was in the city last week in the interest of his new theatre in Columbus, O. His company, which is now in Philadelphia, has had a very successful season.

George Layton, charged with embezzlement of $46 from the Robinson Opera company, at Springfield, Ill., recently, was discharged by Justice Dapron, of that city, upon the evidence. It was held by the court that Layton had acted in good faith with Manager Holmes of the company, and that the money was due him for services. It appears that the company had agreed to play on the commonwealth plan, but that Layton did not enter into this agreement, and that the money in question was due him for services previous to the putting in practice of the commonwealth idea.

J. M. Robertson, manager of the Porter Opera House, Bowling Green, Ky., telegraphed last Thursday to THE MIRROR: "Lewis Morrison's own company in Faust to-night did the largest business ever played to in Bowling Green. The house was packed to the doors."

Charlotte Winnett, of Jacob Litt's In Old Kentucky company, was in New York last week to read the scenario of her new play.

Augustus Balfour, comedian of Frohman's Jane company, will have completed a solid year's engagement with that company at the end of this month. Mrs. Balfour has made a distinct hit as Jessie Newton in The Lost Sheep. Mr. Balfour will go to Halifax in April to play the leading comedy roles in several of the Frohman plays.

H. B. Wilber, manager of Wilber Opera House, Cambridgeboro, Pa., recently had an operation performed on his left hand that will deprive him of the use of that member for several weeks.

Frank Manning, Archie Allen, Thomas E. Depew, George J. Secor, W. C. Turner, A. E. Davidson, Ed. Adams, Marie Leciester, Edwina Franklyn, Dolly De Vyne, Arlie Severson, Martha Conway, Effie Thorne, Jennie Cline, Charles A. Kellogg, musical director; George J. Secor, stage manager, and Knowlan Frazer, advance, have been engaged for A Dark Knight for next season.

W. C. Masson assumed the part of Harry Burgess in The Fatal Card, usually played by R. A. Roberts, at Harlem Opera House last Tuesday night. Mr. Roberts played E. J. Ratcliff's part of Gerald Austen, Mr. Ratcliff being out of the cast on account of the death of his child.

NEW YORK THEATRES.

PALMER'S
MR. A. M. PALMER, - - Manager.
Evenings at 8:15. Matinee Saturday at 2.
Special Matinee Wednesday
ENORMOUS SUCCESS OF
MRS. LANCTRY
And an excellent company in
GOSSIP
A new Comedy of American Social Life,
By Clyde Fitch and Leo Dietrichstein.

LYCEUM THEATRE
4th Avenue and 23d Street.
DANIEL FROHMAN, - - - Manager.
Evenings at 8:30 and Saturday Matinee,
The New Play,
AN IDEAL HUSBAND
Instant Success of Oscar Wilde's Comedy-Drama.
*** At the Thursday matinee, THE CASE OF REBELLIOUS SUSAN will be presented.

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE, - - General Manager.
J. AUSTIN FYNES, - - Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful Since July 5, 1895.
BEST VAUDEVILLE IN NEW YORK

TONY PASTOR'S THEATRE
JUBILEE WEEK. 30TH ANNIVERSARY,
Grand Celebration.
IMPORTANT GRAND ARRIVAL BY STEAMSHIP BRITANNIC, 30 GREAT EUROPEAN STARS.
EXCLUSIVELY ENGAGED BY TONY PASTOR IN EUROPE, and will positively appear at TONY PASTOR'S THEATRE ONLY.

KOSTER & BIAL'S MUSIC HALL
MISS CISSIE LOFTUS, THE FRANTZ FAMILY,
HURLEY AND WILTON, THE ROSSOWS,
TRIO MUHLEMANN,
Original Living Pictures.
Every Saturday, Family Matinee.

AMERICAN THEATRE 42d St. and 8th Ave. Matinee Saturday.
MR. T. H. FRENCH - - - Manager.
Direct from Palmer's Theatre.
The Fatal Card
Original Company.

NIBLO'S
WALTER SANFORD - - Lessee and Manager
FILLED NIGHTLY.
Prices: 15, 25, 35, 50 and 75 cents.
Week of March 18, 1895.
GEORGE W. MONROE—MY AUNT BRIDGET

HERALD SQ. THEATRE Broadway and 35th Street.
CHARLES E. EVANS, Prop. and Mgr. Evenings at 8:15.
LAST WEEK.
WHITNEY OPERA COMPANY IN
ROB ROY
Last Saturday Matinee, March 23, at 2.
March 25—Mrs. Potter and Mr. Bellew.

NEW YORK THEATRES.

EMPIRE THEATRE
EMPIRE THEATRE COMPANY
In a new play entitled
JOHN-A-DREAMS
By Haddon Chambers.
Presented during the present season at the Haymarket Theatre, London.
Evenings 8.15. Matinees Wednesday and Saturday.

BROADWAY THEATRE
T. H. FRENCH, - - - - Manager.
Evenings at 8. Matinee Saturday at 2.
Handsomest and Safest Theatre in the World.
THIRD MONTH—LAST THREE WEEKS.
A LASTING SUCCESS. NEW TRANSLATION.
A GRAND PRODUCTION.
MADAME SANS GENE
Under the management of Augustus Pitou.
By Victorien Sardou and Emil Moreau.
Presented in English.

CASINO
Broadway and Thirty-ninth Street.
America's Handsomest Music Hall.
RUDOLPH ARONSON, - - - - Manager
LIVING BRONZE STATUES
In Glittering Gold.
CONSTANCE and IDA
Of whom the New York *Herald* says: "Remarkable balancing feats. The best seen here."
BROTHERS CARPOS
The remarkable acrobats, and a number of other noticeable artists, among them Imro Fox, George Warfield, Lina and Vani, Juanita, and the Beautiful Snow Ballet.
Every evening at 8:15. Saturday matinees at 2.
ADMISSION, 50 CENTS.

ACADEMY OF MUSIC
EIGHTH WEEK.
New York's Most Brilliant Success.
Rory of the Hill
JAMES C. ROACH.
Direction of ERVIN HOPKINS.
200 People. 20 Horses.

GARDEN THEATRE
Evenings 8:15. Matinees Wednesday and Saturday.
23d Week. Crowded Every Night.
RICE'S GARDEN BURLESQUE CO. in
The Charming Novelty.
LITTLE CHRISTOPHER
UP-TO-DATE.
Bessie Bonehill as Little Christopher.
NEW **KILANYI** LIVING PICTURES.
200th time. Elegant Souvenirs March 25.

GRAND OPERA HOUSE
Evenings at 8. Matinees Wed. and Saturday at 2.
Mr. and Mrs. Oliver Byron
in
UPS AND DOWNS OF LIFE
A new line in laughter.
Next Week—The Derby Winner.

DALY'S THEATRE.
Under the management of Augustin Daly.
Every Evening at 8:15. Matinee at 2.
Tuesday night (and every evening for one week only), the favorite eccentric comedy, entitled
NANCY & CO.
Nancy Brasher, Miss Rehan; Ebeneser Griffing, James Lewis; Keefe O'Keefe, Frank Worthing; Sykey Stockslow, Herbert Gresham; Captain Rensell, Sidney Herbert; Mrs. Dangnery, Mrs. Gilbert; Oriana, Miss Elliott; Daisy, Miss Haswell, and Tippy Brasher, Mr. Henry Dixey.
Matinee of Nancy & Co., Saturday at 2.
*** In rehearsal, a new comedy, A Bundle of Lies.
Wednesday Matinee, Two Gentlemen of Verona.

FOURTEENTH STREET THEATRE
Near 6th Avenue.
Every Night. Matinees Wednesday and Saturday.
Reserved Orchestra Circle and Balcony, 50 cents.
Last Week of Dion Boucicault's Masterpiece,
THE SHAUGHRAUN
The Greatest Irish Play Ever Written.
Next Week—"Old Hoss" Bill Hoey.

BROOKLYN THEATRES.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & Co - - Proprietors.
(Edwin Knowles, Daniel Frohman and Al. Hayman.)
Matinees Wednesday and Saturday.
Eugene Tompkins' Magnificent Spectacle
The Black Crook
New Songs. New Dances. New Ballets.
New Specialties.
Next Week—Thomas Q. Seabrooke in The Grand Vizier.

AMPHION
Bedford Avenue, near Broadway.
EDWIN KNOWLES - - - Proprietor.
Matinees Wednesday and Saturday.
Canary and Ledoux's Casino Success.
THE PASSING SHOW
Original Scenery and Effects.
Company of 110 People.
Next Week—Palmer Cox's Brownies.

COL. SINN'S NEW PARK THEATRE
COLONEL W. E. SINN and W. L. SINN, Proprietors.
This Week. Only Matinee Saturday.
Mrs. POTTER and Mr. BELLEW
In PRAECILLOR and CHARLOTTE CORDAY
Next Week—The District Attorney.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Guthrie, O. T., March 19, Arkansas City, Kans., 21.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Providence, R. I., March 18-23, Brooklyn, N. Y., 25-30.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Raleigh, N. C., March 19, Norfolk, Va., 20, Richmond 21-23.

A MONEY ORDER (Jule Walters): Grand Rapids, Mich., March 18-23.

ALIMONY (Tim Murphy and Eugene Canfield): Springfield, O., March 19, Zanesville 20, Wheeling, W. Va., 21.

A BREEZY TIME (Fitz and Webster, mgrs.): Portage, Wis., March 19, New London 20, Green Bay 21, Manitowoc 23, Sheboygan 24, Oshkosh 25, Fond du Lac, 27, Kenosha 28, Waukegan, Ill., 29, Pullman 30, South Chicago 31.

A RAILROAD TICKET (W. W. Freeman, mgr.): Baltimore, Md., March 18-23 Philadelphia, Pa., 25-30.

ALABAMA (Clement Bainbridge, prop.): Keokuk, Ia., March 19, Burlington 20, Clinton 21, Galena, Ill., 22, Dubuque, Ia., 23, La Crosse, Wis., 25, Winona, Minn., 26, Menominee, Wis., 27, West Superior 28, Duluth, Minn., 29, 30, St. Paul April 1-3, Minneapolis 4-6.

A CRACKER JACK: Brooklyn, N. Y., March 18-23.

A GAIETY GIRL: Providence, R. I., March 18-23, Baltimore, Md., April 1-6.

A TEXAS STEER: Montgomery, Ala., March 20, Columbus, Ga., 21, Macon 22, Jacksonville, Fla., 23.

CORK MAN (H. S. Mitchell, mgr.): Topeka, Kans., March 19, Atchison 20, Ottawa 21, Lawrence 22, Paola 23, Ft. Scott 25, Parsons 26, Pittsburg 27, Joplin, Mo., 28, Springfield 29.

A BAGGAGE CHECK (W.F. Crossley, mgr.): Louisville, Ky., March 17-22, Dayton, O., 25-27.

A BLACK SHEEP: Lawrence, Mass., March 21.

AUGUSTIN DALY'S STOCK: New York city Nov. 27—indefinite.

AMAZONS (Percy Sage, bus. mgr.): Toronto, Ont., March 18-20.

BUBB COMEDY (George H. Bubb, mgr.): Greenwich, Conn., March 18-23, Elizabeth, N. J., 25-30.

BEERBOHM TREE: Philadelphia, Pa., March 11-23, Boston, Mass., 25-30, Washington, D. C., April 1-3, Baltimore, Md., 4-6.

BLUE JEANS: Lima, O., March 19, Warren 20, Youngstown 21, New Castle, Pa., 22.

BARNES AND MARVIN'S PLAYERS: Davenport, Ia., March 18-23.

BUNCH OF KEYS (Gus Bothner, mgr.): Gloversville, N. Y., March 20, Schenectady 21, North Adams, Mass., 22, Brattleboro, Vt., 23.

CARRIE LAMONT: Roanoke, Va., March 18-23, Lynchburg 25-30.

CORSE PAYTON (David J. Ramage, mgr.): Mansfield, O., March 18-23, New Castle, Pa., 25-30, Warren, O., April 1-6.

CROSS ROADS OF LIFE: New York city March 18-23.

CHARLES DICKSON: Lockport, N. Y., March 19, Niagara Falls 20, Buffalo 21-23, Corry, Pa., 25, Meadville 26, Erie 27, Youngstown, O., 29, Warren 30.

CHARLES L. DAVIS (Alvin Joslin): Toledo, O., March 19-21, Battle Creek, Mich., 22, Lansing 23, Grand Rapids 25-30, Detroit April 1-6.

COUNTRY CIRCUS: Cincinnati, O., March 18-23.

COLORADO (Memminger and Co., mgrs.): St. Louis, Mo., March 18-23.

COON HOLLOW (C. E. Callahan, mgr.): Atlanta, Ga., March 19, Americus 20, Jacksonville, Fla., 21, Savannah, Ga., 23, Charleston, S. C., 23, Augusta, Ga., 25, Asheville, N. C., 26, Knoxville, Tenn., 27, Chattanooga 28, Paris, Ky., 29, Lexington 30.

CHARLEY'S AUNT (No. 1, Charles Frohman, mgr.): Chicago, Ill., March 18-23.

CHARLEY'S AUNT (Western; Charles Frohman, mgr.): Peru, Ind., March 19, Logansport 20.

CHAUNCEY OLCOTT (Irish Artist; Augustus Pitou, mgr.): Harlem, N. Y., March 18-23, Brooklyn 25-30.

COUNTY FAIR (Arthur G. Thomas, mgr.): West Chester, Pa., March 20, Harrisburg 21, Bellefonte 22, Johnstown 23.

CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Hopkinsville, Ky., March 18-23.

DUFFY'S BLUNDERS (Barney Ferguson): Chicago, Ill., March 24-April 6.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Paterson, N. J., March 19, 20, Yonkers, N. Y., 21.

DANGER SIGNAL (John M. Cook, mgr.): Wilkes Barre, Pa., March 18-20.

DENMAN THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-April 27.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Buffalo, N. Y., March 18-20, Rochester 21, 22, Sandusky O., 23, Cleveland 25-27.

DERBY WINNER: Brooklyn, N. Y., March 18-23, New York city 25-30, Philadelphia, Pa., April 1-6.

DONNELLY AND GIRARD: Pittsburg, Pa., March 18-23, Cincinnati, O., 24-30, Toledo April 1-6.

EIGHT BELLS (John F. Byrne, prop.): Faribault, Minn., March 19, Stillwater 20, West Superior, Wis., 21, Duluth, Minn., 22, 23, St. Paul 24-27, Minneapolis 28-30, Eau Claire Wis., April 1, Winona, Minn., 2, La Crosse, Wis., 3, Madison 4.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3—indefinite.

EZRA KENDALL: New Orleans La., March 18-23.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Minneapolis, Minn., March 17-23, Eau Claire, Wis., 25, Madison 26, Waukesha 27, Racine 28, Aurora, Ill., 29, Alton 30, St. Louis, Mo., 31-April 6.

E. H. SOTHERN (Daniel Frohman, mgr.): Baltimore, Md., March 18-23.

ELLINWOOD'S PLAYERS: Cobleskill, N. Y., March 18-23.

EMMA WARREN: Tyler, Tex., March 18-23.

FELIX MORRIS: Cleveland, O., March 21-23.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Syracuse, N. Y., March 21-23, Rochester 25-27.

FAST MAIL (Northern, Martin Golden, mgr.): Newark, N. J., March 18-20, Atlantic City 21, Camden 22-23, Washington, D. C., 25-30.

FAST MAIL (Southern; J. B. Hogan, mgr.): Birmingham, Ala., March 19, Rome, Ga., 20, Chattanooga, Tenn., 21, Knoxville 22, Bristol 23, Asheville, N. C., 25, Raleigh 27, Danville, Va., 28, Norfolk 29, Richmond 30.

FANNY RICE: Jacksonville, Fla., March 19, Savannah, Ga., 20, 21, Charleston, S. C., 22, Augusta, Ga., 23.

FANNY DAVENPORT (Frank L. Perley, mgr.): Boston, Mass., Feb. 25-March 23, Philadelphia, Pa., 25-30.

FROST AND FANSHAWE: Kent, O., March 18-20.

FORGIVEN: Fitchburg, Mass., March 19, Amherst 20, Turner's Falls 21.

FAUST (Griffith's; Ed. A. Church, mgr.): Kansas City, Mo., March 17-23.

FRIENDS (Arthur C. Aiston, mgr.): New Britain, Conn., March 19, Meriden 20, Middletown 21, Norwich 22, Bridgeport 23.

FLYING DUTCHMAN (Harbury and Flockton, props.): Boston, Mass., March 25-30.

GEORGE W. LARSEN: Des Moines, Ia., March 18-23.

GIFFEN-NEILL STOCK: Milwaukee, Wis., March 18-22.

GALLEY SLAVE: Chicago, Ill., March 17-23.

GREEN GOODS MAN (W. E. Gorman, mgr.): Chicago, Ill., March 17-23, Louisville, Ky., 25-30, Cincinnati, O., April 1-6.

HANDS ACROSS THE SEA: New Britain, Conn., March 18-20, Derby 21.

HALIDAY SISTERS: Indianapolis, Ind., March 19, 20, Dayton, O., 21, 22, Newark 23, Zanesville 24.

HETTIE BERNARD-CHASE: Montgomery, Ala., March 18-23.

HOWARD WALL'S IDEALS: Carbondale, Pa., March 18-23, Altoona 25-30, Wilkesbarre April 1-6.

HENNESSY LEROYLE (Homer Drake, mgr.): Texarkana, Ark., March 19.

HYDE'S COMEDY: Saratoga, Ind., March 21-23, Harrisville 25-27.

HOSS AND HOSS: Corry, Pa., March 19, Jamestown, N. Y., 20, Titusville, Pa., 21, Oil City 22, Franklin 23.

HALLEN AND HART (James Jay Brady, mgr.): Kansas City, Mo., March 17-23, St. Louis 24-30, Chicago, Ill., 31-April 6.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Cleveland, O., March 18-23, Baltimore, Md., 25-30, Pittsburg, Pa., April 1-6.

HENDERSON'S LYCEUM DRAMATIC: Richmond, Ind., March 18-23, Shelbyville 25-30.

HASCALL COMEDY: Rochester, Ind., March 18-23.

HOWARD STOCK CO. (John A. Preston, mgr.): Elmira, N. Y., March 18-23.

IN OLD KENTUCKY (No. 1): Newark, N. J., March 18-23, Jersey City 25-30.

IN OLD KENTUCKY (No. 2): Peoria, Ill., March 19, Galesburg 20, Streator 21, La Salle 22, Joliet 23, Chicago 24-30.

IN OLD KENTUCKY (No. 3): Ithaca, N. Y., March 19, Wilkesbarre Pa., 20, Scranton 21.

IDA VAN COURTLAND: Huron, Mich., March 18-23.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Cincinnati, O., March 18-23.

JAMES O'NEILL (W. F. Connor, mgr.): Galveston, Tex., March 19, Houston 20, 21, San Antonio 22, 23, Austin 25, 26, Corsicana 27, Fort Worth 28, Dallas 29, 30, Shreveport, La., April 1.

JOSEPH MURPHY (J. J. Showles, bus. mgr.): Boston, Mass., March 18-30, Lynn April 1, Salem 2, Worcester 3, Fitchburg 4, Lawrence 5, Haverhill 6.

JULIA MARLOWE-TABER (Fred. Stinson, mgr.): Philadelphia, Pa., March 4-30, Buffalo, N. Y., April 1-6.

JOSEPH (A Jolly Fellow; W. D. Loudoun, mgr.): Troy, N. Y., March 19, Erie, Pa., 20 Cleveland, O., 21-23, Louisville, Ky., 25-27, Nashville, Tenn., 29, Birmingham, Ala., 30, New Orleans, La., 31-April 6.

JOSEPH HAWORTH: Boston, Mass., Feb. 25-March 23.

JAMES B. MACKIE (Grimes' Cellar Door): Columbus, O., March 18-20.

JOHN DREW (Charles Frohman, mgr.): Boston, Mass., March 4-30.

JAMES J. CORBETT (W. A. Brady, mgr.): Brooklyn, N. Y., March 18-23.

J. K. EMMET: San Bernardino, Cal., March 19, Riverside 20, San Diego 22.

JANE (Eastern): Worcester, Mass., March 20, Milford 21, Fitchburg 22, Athol 23, Greenfield 25, Holyoke 26, Westfield 27, Troy, N. Y., 29, 30.

JAMES YOUNG (Tragedian; James H. Alliger, mgr.): Auburn, N. Y., March 19, Little Falls 20, Lyons 21, Newark 22.

JOE OTT (Star Gazer): Westerly, R. I., March 19, New London, Conn., 20, New Bedford, Mass., 21, Gloucester 22, Brockton 23.

JOSEPH JEFFERSON: Boston, Mass., March 25-30.

J. E. TOOLE (Louis Egan, mgr.): Lynn, Mass., March 18-30, South Framingham 21, Clinton 22, Nashua, N. H., 23.

J. H. WALLICK: Rochester, N. Y., March 18-23, Philadelphia, Pa., 25-30, Baltimore, Md., April 1-6.

LILLIAN TUCKER (Chas. C. Vaught, mgr.): Holyoke Mass., March 18-23.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LITTLE TRIXIE (Fred. Robbins, mgr.): Houtzdale, Pa., March 19, Phillipsburg 20, Clearfield 21, Hastings 22, Punxsutawney 23.

LILLIAN LEWIS: Johnstown, N. Y., March 20, Binghamton 21, Pittston, Pa., 22, Scranton 23.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, prop.): Philadelphia, Pa., March 18-23.

LOWE'S COMEDY: Galena, Kans., March 18-23.

LILIPUTIANS (Rosenfeld Brothers, mgrs.): Milwaukee, Wis., March 18-23.

LEWIS MORRISON (E. J. Abram, mgr.): Memphis, Tenn., March 21-23, Little Rock, Ark., 25, 26, Pine Bluff 27, Marshall, Tex., 29, Tyler 30.

LOTTIE WALTERS: Henrietta, Tex., March 18-20, Wichita Falls 21-23.

MY AUNT BRIDGET (George Monroe): New York city March 18-23.

MILTON NOBLES: Augusta, Me., March 20, Lewiston, 21 Portland 22, 23, Leominster, Mass., 25, North Adams 26, Adams 27, Albany, N. Y., 28-30.

MR. AND MRS. ROBERT WAYNE: Danville, Ky., March 18-23, Bowling Green 25-30, Paducah April 1-6.

MABEL PAIGE (M. A. Moseley, mgr.): Augusta, Ga., March 18-23, Brunswick 25-30.

MAN WITHOUT A COUNTRY: St. Paul, Minn., March 18-23.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Buffalo, N. Y., March 18-20, Geneva 21, Auburn 22, Ithaca 23, Hornellsville 26, Erie, Pa., 27, Cleveland, O., 28-30.

MELVILLE COMEDIANS: Forrest, Ill., March 18-23.

MAUDE HILLMAN (W. G. Snelling, mgr.): Canandaigua, N. Y., March 18-23, Olean 25-30, Bradford, Pa., April 1-6.

MARIE JANSEN: Minneapolis, Minn., March 18-20, St. Paul 21-23.

MRS. LANGTRY: New York city March 11-30.

MME. RÉJANE (Henry E. Abbey, mgr.): New York city Feb. 27-April 6.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Harlem, N. Y., March 18-23, Providence, R. I., 25-27, Lawrence, Mass., 28, Lowell 29, Portland, Me., 30, Boston, Mass., April 1-6.

MARKS BROTHERS: Mitchell, Ont., March 18-23.

MANOLA-MASON (C. F. Atkinson, mgr.): Bellows Falls, Vt., March 19, Westfield, Mass., 20, Ware 21, Hartford, Conn., 22, Middletown 23, Bridgeport 25, South Norwalk 26, Yonkers, N. Y., 27, Peekskill 28, Newburg 29, Troy 30.

MINNIE SEWARD (Frederic Seward, mgr.): Lowell, Mass., March 18-23, North Adams 25-30.

MINNIE LESTER: Rondout, N. Y., March 18-23.

MME. SANS GENE (Augustus Pitou, mgr.): New York city Jan. 14-April 6.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Brooklyn, N. Y., March 18-23, New York city 25-April 13.

MORA-WILLIAMS: Elmira, N. Y., March 18-23.

MEYER-THORNE COMEDY: Franklin, Va., March 18-23.

N. S. WOOD: New York city March 18-23.

NAT GOODWIN (George J. Appleton, mgr.): Philadelphia Pa., March 11-23, Pittsburg April 1-6.

NELLIE MCHENRY (James B. Belcher, bus. mgr.): Denver, Col., March 19-23.

OLGA NETHERSOLE: Boston, Mass., March 18-April 6.

ON THE BOWERY (Davis and Keogh, mgrs.): Boston, Mass., March 18-23.

OLIVER TWIST (W. A. Mestayer, mgr.): Detroit, Mich., March 18-23.

OLIVER BYRON (J. P. Johnson, mgr.): New York city March 18-23, Boston, Mass., 25-30, Newport, R. I., April 1, Fall River, Mass., 2, Brockton 3, Worcester, 5, 6.

ON THE GO (Charles A. Loder, mgr.): Chillicothe, O., March 19, Portsmouth 20, Marysville 21, Bellefontaine 22, Wilmington 25, Dayton 26.

ON THE DIVIDE (G. Docker, mgr.): Gainesville, Fla., March 19, Tampa 20.

PAWN TICKET 210 (J. M. Ward, mgr.): Cincinnati, O., March 17-23, Louisville, Ky., 24-30, Columbus, O., April 1-3, Cleveland 4-6.

PRODIGAL FATHER: Philadelphia, Pa., March 18-23.

POWELL COMEDY: Cartersville, Mo., March 20, 21, Greenfield 22, 23.

POLICE PATROL: Binghamton, N. Y., March 18-30, Scranton, Pa., 21-23.

REED COMEDY (Silver and Cline, mgrs.): Cortland, N. Y., March 18-23, Ithaca 25-30, Penn Yan April 1-6.

ROBERT DOWNING: Springfield, Ill., March 19, Quincy 20, Hannibal, Mo., 21, Alton, Ill., 22, Washington, Ind., 23.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Red Bank, N. J., March 19, New Brunswick 20, Newark 21-23, Detroit, Mich., 25-30, Baltimore, Md., April 1-6.

ROBERT MANTELL (Augustus Pitou, mgr.): Syracuse, N. Y., March 19, 20, Utica 21 Schenectady 22, Albany 25-27, Troy 28, 29.

REDMOND DRAMATIC: Rock Valley, Ia., March 18-23.

ROSE COGHLAN (Henry J. Leslie, bus. mgr.): South Bend, Ind., March 19, Fort Wayne 20, Richmond 21, Columbus, O., 22, 23.

RORY OF THE HILL: New York city Jan. 28—indefinite.

ROLAND REED (E. B. Jack, mgr.): Nashville, Tenn., March 18-20, Louisville, Ky., 21-23, Lexington 25, Paris 26, Charleston, W. Va., 27, Wheeling 29, 30.

ROBERT GAYLOR (W. A. Brady, mgr.): Philadelphia, Pa., March 18-23, New York city 25-30.

RICHARD MANSFIELD: Pittsburg, Pa., March 18-23, Harlem, N. Y., 25-30.

SADIE HASSON (E. E. Basye, mgr.): Wheeling, W. Va., March 21-23.

SPECIAL DELIVERY: Dayton, O., March 18-20, Indianapolis, Ind., 21-23.

SHENANDOAH (Charles Frohman, mgr.): Detroit, Mich., March 18-23.

SAWTELLE DRAMATIC: Pawtucket, R. I., March 18-23, Worcester, Mass., 25-30.

SPAN OF LIFE (William Calder, mgr.): Cleveland, O., March 18-23, Buffalo, N. Y., 25-30.

SADIE RAYMOND: Du Quoin, Ill., March 18-23.

SOL. SMITH RUSSELL (Fred. G. Berger, mgr.): Pittsburg, Pa., March 18-23, Harrisburg 25, Reading 26.

SHAFT NO. 2 (Jacob Litt, mgr.): Chicago, Ill., March 18-23.

SHIP: Wilkesbarre, Pa., March 21-23.

SHARPLEY'S LYCEUM THEATRE: Chanute, Kans., March 18-23.

STUART ROBSON: Evansville, Ind., March 21, Dayton, O., 23.

SADIE MARTINOT: New Orleans, La. March 24-30.

SEYMOUR-STRATTON (C. J. W. Roe, bus. mgr.): Amsterdam N. Y., March 18-23, Middletown 25-30.

SHIP OF STATE: Rochester, N. Y., March 18-20, Syracuse 25, 26.

SWAN FROM SWEDEN: Kansas City, Mo., March 18-23.

STEINBERG'S GRAND OPERA HOUSE,

Traverse City, Mich.

LEADING ARTISTS OF THE PROFESSION PRAISE IT HIGHLY.

Mr. Clay Clement writes of it:

I have never had the pleasure of playing a more thoroughly agreeable one-night stand than the one at your beautiful and complete theatre. You have forgotten nothing that will conduce to the comfort of both the public and the artists. I hope the people of Traverse City will appreciate the magnificent public service you have performed in giving them a theatre such as few of the smaller cities in this country can boast of.

I am, very respectfully CLAY CLEMENT.

Some good open time in April and latter part of May for first-class attractions only. Also booking for next season. Our city is in direct line with leading show towns of Michigan. Address

JULIUS STEINBERG, Proprietor and Manager.

SLAVES OF GOLD (William Fennessy, mgr.): Fort Wayne, Ind., March 19, Detroit, Mich., 25-30, Buffalo, N. Y., April 1-6.

TWO JOHNS: Greenville, O., March 19, Piqua 20, Columbus 21-23.

THE DAZZLER (A co.; H. E. Reed, mgr.): Hudson, N. Y., March 20, Hoboken, N. J., 21-23, Troy, N. Y., 25, Schenectady 26, Albany 27, Amsterdam 28, Gloversville 29, Elizabeth, N. J., 30, Washington, D. C., April 1-6.

TONY FARRELL: Syracuse, N. Y., March 18-20.

TEMPERANCE TOWN: San José, Cal., March 21, Sacramento 22, 23, Ogden, Utah, 26, Cheyenne, Wyo., 28, St. Joseph, Mo., 30, Kansas City April 1-6.

THE FATAL CARD (Charles Frohman, mgr.): New York city March 18-23.

TWO SISTERS (Warmington and Ryer, mgrs.): Hazelton, Pa., March 19, Reading 20, Pottstown 21, Allentown 22, Easton 23, Newark, N. J., 25-30, New York city April 1-6.

THE SHAUGHRAUN (Walter Sanford, mgr.): New York city March 4—indefinite.

THE ENSIGN (Jacob Litt, prop.): St. Louis, Mo., March 17-23.

THE FOUNDLING (Charles Frohman, mgr.): New York city Feb. 25—indefinite.

THE SILVER KING (Carl A. Haswin's): Washington, D. C., March 18-23.

THE TORNADO (Northern; Lincoln J. Carter, mgr.): Hagerstown, Md., March 19, Frederick 20, Hanover, Pa., 21, Harrisburg 22, Lancaster 23, Baltimore, Md., 25-30, Brooklyn, N. Y., April 1-6.

TRILBY (A. M. Palmer, mgr.): Boston, Mass., March 11-23.

THOS. W. KEENE: Rochester, N. Y., March 18-20.

THE DISTRICT ATTORNEY (T. Henry French, mgr.): Jersey City, N. J., March 18-23, Brooklyn, N. Y., 25-30.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Sterling, Ill., March 18-23.

THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Omaha, Neb., March 19-21, Cheyenne, Wyo., 23.

THE BURGLAR (A. Q. Scammon, mgr.): Parsons, Kans., March 19, Fort Scott 20, Rich Hill, Mo., 22, Butler 23.

TRIP TO CHINATOWN (No. 1): Portsmouth, N. H., March 20, Lynn, Mass., 21.

TRIP TO CHINATOWN (No. 2): Defiance, O., March 21, Sandusky 22.

THE CAPTAIN'S MATE (Dittmar Bros., props.): Columbia, Pa., March 19, Lancaster 20, West Chester 21, Frankford 22.

TEN NIGHTS IN A BAR-ROOM: Danbury, Ill., March 20, Kankakee 21.

TWO OLD CRONIES (A. L. Dolson, mgr.): Milwaukee, Wis., March 17-23, St. Paul, Minn., 24-30, Minneapolis 31-April 6.

THE STOWAWAY: Montreal, P. Q., March 18-23.

THE COTTON KING (No. 1, W. A. Brady, mgr.): Washington, D. C., March 18-23, New York city 25-30, Brooklyn April 1-6.

TOO MUCH JOHNSON (William Gillette): New York city Nov. 26—indefinite.

THOMAS E. SHEA: Norristown, Pa., March 18-23, Lebanon 25-30.

ULLIE AKERSTROM (Gus Bernard, mgr.): New Haven, Conn., March 18-20, Waterbury 21-23, Winsted 25, Torrington 26, Naugatuck 27, Meriden 28-30, Wallingford April 1, Rockville 2, South Manchester 3, Bridgeport 4-6.

UNCLE JOSH SPRUCEBY: Neilsville, Wis., March 20, Wausau 21, Merrill 23.

WHITE SQUADRON: Decatur, Ill., March 22, Quincy 23.

WAITE COMEDY (Eastern; Monte Thompson, mgr.): Elizabeth, N. J., March 18-23, Trenton 25-30, Harrisburg, Pa., April 1-13.

WAITE COMEDY (Western; Dave H. Wood, mgr.): Cortland, N. Y., March 18-23, Binghamton 25-30, Scranton, Pa., April 1-6.

WILSON BARRETT: Chicago, Ill., March 11-23.

WILLIAM HOEY (W. D. Mann, mgr.): Brooklyn, N. Y., March 18-23.

W. H. CRANE (Joseph Brooks, mgr.): New York city Feb. 25—indefinite.

WILLIAM COLLIER (W. G. Smyth, mgr.): Hoboken, N. J., March 18-20, Hartford, Conn., 21, Bridgeport 22, Meriden 23, Newark, N. J., 25-30.

WILFRED CLARKE COMEDY (H. E. Anderson, mgr.): Chattanooga, Tenn., March 19, 20.

WARD AND VOKES (E. D. Stair, mgr.): Oswego, N. Y., March 20, Rochester 21-23, New York city 25-30.

WILLIAM BARRY: Cleveland, O., March 18-20.

WALKER WHITESIDE (W. J. Winterburn, mgr.): Monmouth, Ill., March 21, Burlington, Ia., 22, Ottawa, Ill., 23.

YOUNG AMERICAN: Philadelphia, Pa., March 18-23.

YON YONSON (Jacob Litt, mgr.): Lynn, Mass., March 20, Lawrence 23.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Off the Earth): Decatur, Ill., March 19, Springfield 20, Bloomington 21, Peoria 22, 23, Davenport, Ia., 25, Burlington 26, Ottumwa 27, Des Moines 28, 29, Marshalltown 30, Cedar Rapids April 1, Galesburg, Ill., 3, Dubuque, Ia., 4.

ALADDIN, JR. (David Henderson, mgr): Baltimore, Md., March 18-23, Philadelphia, Pa., 25-April 6.

ABBEY AND GRAU'S GRAND OPERA: Chicago, Ill., March 11-23.

ANDREWS OPERA: Lexington, Ky., March 18-20, New Albany, Ind., 21, Paris 22, 23.

BLACK CROOK (Springer and Welty, mgrs.): Columbia, Mo., March 19, Sedalia 20, Springfield 21, Carthage 22, Joplin, Mo., 24, Pittsburg, Kans., 25, Fort Scott 26, Parsons 27.

BLACK CROOK (No. 1): Brooklyn, N. Y., March 18-23.

BOSTONIANS (Barnabee and MacDonald): Chicago, Ill., March 18-April 13.

CAMILLE D'ARVILLE OPERA: New York city Feb. 25 —indefinite.

DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): St. Louis, Mo., March 17-23, Kansas City 25-27, St. Joseph 28, Omaha, Neb., 29, 30, Minneapolis, Minn., April 1-3, St. Paul 4-6.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Cincinnati, O., March 18-23, Chicago, Ill., 25-30.

DELLA FOX OPERA (Nat Roth, mgr.): Chicago, Ill., March 17-23.

FRANCIS WILSON (A. H. Canby, mgr.): Chicago, Ill., March 11-23.

FENCING MASTER (F. C. Whitney, mgr.): San Francisco, Cal., March 18-30.

1492 (E. E. Rice, mgr.): Cincinnati, O., March 11-23.

1492: Kansas City, Mo., March 17-23.

GILMORE'S BAND (Victor Herbert, conductor; John Mahnken, mgr.): Knoxville, Tenn. March 19, Atlanta, Ga., 20, 21, Augusta 22, Savannah 23, Jacksonville, Fla., 24, Macon, Ga., 25, Columbus 26, Montgomery, Ala., 27, Birmingham 28, Selma 29, Mobile 30, New Orleans, La., 31-April 3, Natchez, Miss., 4, Vicksburg 5, Greenville 6.

JULES GRAU COMIC OPERA: Austin, Tex., March 18-23, Waco 25-30.

KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Lancaster, Pa., March 22.

LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, managers): Baltimore, Md., March 18-23, Cincinnati, O., 25-30, St. Louis, Mo., April 1-6.

LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—indefinite.

MILTON ABORN: Wilmington, Del., March 18-23.

NASHVILLE STUDENTS: Anderson, I. T., March 20.

OVIDE MUSIN (Max Adler, mgr.): Cleveland, O., March 20, New Castle, Pa., 22, Jamestown, N. Y., 25, Elmira 26, Lockport 27, Buffalo 28.

PRINCE PRO TEM (Charles L. Robbins, mgr.): Boston, Mass., March 18-23, Westerly, R. I., 25, Meriden, Conn., 26.

PRINCESS BONNIE (Willard Spenser, prop.): Washington, D. C. March 18-23, Baltimore, Md., 25-30.

ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Fort Smith, Ark., March 19, Paris, Tex., 20, Sherman 21, Fort Worth 22, 23.

ROBINSON OPERA: Iowa City, Ia., March 18-23.

SPIDER AND FLY (M. B. Leavitt, mgr.): Greenfield, Mass., March 20, Keene, N. H., 21, Athol, Mass., 22, Woonsocket, R. I., 23, Providence 25-30.

SUPERBA (Edwin Warner, bus. mgr.): Canton, O., March 20, 21, Newark 22, 23, Columbus 25-27, Dayton 28-30, Lima April 1, 2, Fort Wayne, Ind., 3, 4, Joliet, Ill., 5, 6.

SOUSA'S BAND (D. Blakely, mgr.): Coboes, N. Y., March 18, 19, Albany 20, Gloversville 21, Utica 22, Rochester 23, 24, Toronto, Ont., 25, 26, Buffalo, N. Y., 27, 28, Cleveland, O., 29, 30, Detroit, Mich., 31, Toledo, O., April 1, Fostoria 2, Springfield 3, Dayton 4, Cincinnati 5, Indianapolis, Ind., 6.

TAVARY OPERA: Philadelphia, Pa., March 18-23.

TWENTIETH CENTURY GIRL (Canary and Lederer, mgrs.): Newburg, N. Y., March 21.

THOMAS Q. SEABROOKE: Elmira, N. Y., March 20.

THE PASSING SHOW (Canary and Lederer, mgrs.): Brooklyn, N. Y., March 18-23, Cleveland, O., 25-27, Detroit, Mich., 28-30, St. Louis, Mo., April 1-6.

WANG (D. W. Truss and Co., mgrs.): New Orleans, La., March 18-23, Mobile, Ala., 25, Birmingham 26, Atlanta, Ga., 27, 28.

WHITNEY OPERA CO. (Rob Roy): New York city Oct. 29-March 23, Boston, Mass., 25-indefinite.

MINSTRELS.

AL. G. FIELD: Johnstown, N. Y., March 19, Glens Falls 20, Troy 21, Holyoke, Mass., 22, Springfield 23, Hartford, Conn., 25, New Britain 26, Bridgeport 27.

CLEVELAND'S: New Orleans, La., March 18-23.

GEORGE THATCHER AND CARROLL JOHNSON'S: Albany, N. Y., March 20, Troy 21, Bennington, Vt., 22, Gloversville, N. Y., 23, Syracuse 25, 26.

HI HENRY'S: Erie, Pa., March 19, Titusville 20, Corry 21, Jamestown, N. Y., 22, Bradford, Pa., 23.

PRIMROSE AND WEST (Jos. P. Harris, mgr.): Brooklyn, N. Y., March 18-23.

VREELAND'S (T. D. Middaugh, mgr.): Catskill, N. Y., March 19, Coxsackie 20, Chatham 21, Great Barrington, Mass., 22.

VARIETY AND BURLESQUE.

BOB FITZSIMMONS: Worcester, Mass., March 21-23, Boston 25-30.

CITY SPORTS: New York city March 18-23, Philadelphia, Pa., 25-30.

CITY CLUB: Philadelphia, Pa., March 11-23, Baltimore, Md., 25-30.

CASINO GIRLS: Brockton, Mass., March 17-22.

CASINO JOLLITY: Moundsville, W. Va., March 21-23.

FAY FOSTER: Worcester, Mass., March 18-20, Lynn 21-23.

GUS HILL'S NOVELTIES (Gus Hill, mgr.) Detroit, Mich., March 18-23, London, Ont., 25, St. Thomas 26, Brantford 27, Belleville 28, Kingston 29, Ottawa 30, Montreal, P. Q., April 1-6.

HYDE'S COMEDIANS: St. Louis, Mo., March 18-23.

IRWIN BROTHERS: New York city March 18-23.

HOPKINS' TRANS-OCEANICS: Baltimore, Md., March 18-23.

HARRY WILLIAMS' OWN: Philadelphia, Pa., March 18-23.

JOHN F. FIELDS: Philadelphia, Pa., March 18-23, Washington, D. C., 25-30.

LONDON BELLES (Rose Sydell's): Cleveland, O., March 18-23.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): New London, Conn., March 19, Somerville, N. J., 20, Reading, Pa., 21-23, Scranton 25-27, Binghamton, N. Y., 28-30.

LOTTIE COLLINS: Washington, D. C., March 18-23, Philadelphia, Pa., 25-30.

LADIES' CLUB: Harlem, N. Y., March 18-23.

MAY HOWARD: Boston, Mass., March 18-23.

NIGHT OWLS: Cincinnati, O., March 18-23.

NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Chicago, Ill., March 18-23, St. Louis, Mo., 25-30, Chicago, Ill., April 1-6.

PETER MAHER: Scranton Pa., March 20, Syracuse, N. Y., 22-23, Wilkesbarre, Pa., 25, Danville 26, Montgomery 27, Shamokin 28, Pottsville 29, Reading 30, Indianapolis, Ind., April 1-6.

REILLY AND WOOD: Washington, D. C., March 18-23.

RICE AND BARTON'S COMEDIANS: Boston, Mass., March 18-23, Montreal P. Q., 25-30, Rochester, N. Y., April 1-6.

RENTZ-SANTLEY: Pittsburg, Pa., March 18-23, New York city 25-30.

ROSE HILL'S ENGLISH FOLLY: Paterson, N. J., March 18-23.

RUSSELL BROTHERS: New York city March 18-23.

REEVES AND PALMER'S: Albany, N. Y., March 18-23.

STROH'S VAUDEVILLES: Buffalo, N. Y., March 18-23.

SAM T. JACK'S EXTRAVAGANZA: Louisville, Ky., March 18-23.

SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, mgr.): Pittsburg, Pa., March 18-23, Cincinnati, O., 25-30, Detroit, Mich., April 1-4, Toledo, O., 5, 6.

SOUTH BEFORE THE WAR: Chicago, Ill., March 4-23.

SAM DEVERE: Newark, N. J., March 18-23.

TONY PASTOR: New York city—indefinite.

TISSO'S EUROPEAN NOVELTIES: Logan, Utah, March 19, Pocatello, Idaho, 20, Boise City 21, Huntington 22, Baker City, Ore., 23, La Grande 25, Pendleton 26, Walla Walla, Wash, 27, Dayton 28, Pullman 29, Colfax 30.

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MATTERS OF FACT.

Charles A. Loder will close his season of thirty weeks at Evansville, Ind., on March 31. He will then be prepared to accept offers for German dialect roles in first class attractions. Mr. Loder has appeared for two seasons in a successful revival of Gus Williams' Oh, What a Night!

Harry Angel Smith, for a number of seasons leading man of the Roland Reed company, and who holds a similar position in William Collier's One of the Boys company, will be at liberty after March 30.

Arthur Dunn, the popular comedian, will be disengaged after April 13, The Derby Winner closing the season on that date.

Mark Sullivan, who has played a wide range of characters with marked success, has not yet made arrangements for next year. He will accept a favorable engagement for the rest of this season.

Grace Milton is at liberty for comic opera for prima donna soprano roles. She may be addressed in care of this office.

Charles Carter has received many complimentary notices from the critics for his clever character sketch of Zeb Hardy in Old Jed Prouty.

Manager James McNelis, of Hastings, Pa., is booking attractions for next season. He still has some good open time for the season.

Some useful information will be found in the announcement elsewhere of W. J. Morgan and Company, the noted Cleveland lithographers, whose artistic work is known everywhere that plays are performed in the English tongue.

Helen Corlette has returned to town, having completed a very successful season as leading lady of the Alabama company. Miss Corlette has not yet closed for next season.

A half interest in a big melodrama, which has been successfully produced in New York, Philadelphia and other large cities, can be secured by a manager with capital addressing "Opportunity," care this office.

Bids for the lease of the new Opera House offered for rent must be in the hands of the secretary of the Grand Opera House company, Shreveport, La., April 1.

The new lessee of the Kasson, Gloversville, N. Y., A. L. Covell, will take charge of the house April 1. The house will be closed for two weeks for alterations, reopening April 15.

Muskogee, Ind. Ter., is a good stopping place for attractions en route to Texas. Muskogee is a good live town with a new theatre, the Turner Opera House, seating 700. Fred. E. Turner is the manager of the house, and will book for this and next season.

W. H. A. Cronkhite has withdrawn from the management of Thatcher and Johnson's Minstrels. Mr. Cronkhite's relations with these stars have always been of the pleasantest.

People well up in repertoire are wanted by Walter O. Lindsey, care Florence Hotel, Birmingham, Ala., for his company.

Watty Hydes, musical director with A Trip to Chinatown, is open for engagement with a Summer opera organization.

Louis Young, care this office, wishes a strong melodrama, which he will buy outright or on royalty.

Manager H. D. Clark has the weeks of April 7 and 14 open at the Ninth Street Opera House, Kansas City, for first-class attractions.

T. H. Winnett, the well-known manager, will book and route first-class theatres and attractions. He will let his plays Wife for Wife and The Baron to responsible parties. His address is 47 West Twenty-eighth Street.

The new theatre in Traverse City, Mich., Steinberg's Grand Opera House, is highly complimented by attractions playing this model theatre. The members of the Jane company, which did a good business at this house 13, speak of the theatre and management in the highest terms.

Miller, the theatrical costumer of 621 Wood Street, Philadelphia, has equipped several companies with his costumes and general stage goods, giving much satisfaction. He contemplates opening a branch office in New York this Spring.

Scenery, costumes, properties and music suitable for Romeo and Juliet, As You Like It, Twelfth Night, The School for Scandal and other plays of the same order are offered for sale by Fred. Stinson, Sr., of 23 West Twenty-third Street. These effects can be seen this and next week at the Walnut Street Theatre, Philadelphia.

Fanny Cohen, the talented young soubrette, whose singing and dancing has won her many friends, is disengaged for the rest of this and next season.

Master Eddie Clark, who has been so successful this season in the character of Toddy Tufts in One of the Boys is open to offers for the Spring season and next year. He formerly made a decided hit in 1492.

The popularity of the Fayetta silks for stage wear was lately illustrated by the fact that three actresses in a new production given at one of the most fashionable New York Theatres were arrayed in gowns of this beautiful material.

Katie Putnam closes a most successful season April 15. Manager A. R. Wilber will then be at liberty to accept engagement with first-class company as agent or manager. Mr. Wilber is an experienced agent, having successfully piloted a number of prominent attractions.

Emma Italia, the clever singing and dancing soubrette of Joseph Murphy's company, is open to offers for next season.

A manager or partner with capital is offered an excellent speculative opportunity by a well-known male star who takes to the road next season in a new play. Address O. K., care this office.

The Novelty Theatre, one of Brooklyn's oldest playhouses, will be leased to responsible parties for a term of years. Address G. P. Truslow, 45 Broadway, Brooklyn.

Helen Rainsley, prima donna of the Robin Hood Opera company, invites offers for Summer opera and next season.

C. R. Gardiner offers for sale cheap a number of his successful plays, including Only a Farmer's Daughter, The Beautiful Slave, Only a Woman's Heart, and others. Mr. Gardiner may be addressed in care of this office.

The New York *Home Journal* is agitating the question Do we Want a National Theatre? Writers prominent in the profession have contributed their views to this journal, which is published weekly.

As Katie Emmett will confine herself solely to the production of her new play, An American Boy, next season, she will let her former successes, The Waifs of New York and Killarney, on royalty.

Frank P. Blair is engaged to coach the boys of the Hasty Pudding Club of Harvard for their Spring theatricals. The name of the play is Proserpina, the librettist is Winthrop Ames, '95, and the music is written by D. G. Mason, '95, who composed a large part of the music for the show last year. R. L. Whitman, who is chorister of the club, will conduct the show.

The Postal Employes' Association, through Postmaster Dayton, has presented Manager A. A. McCormick, of the American Theatre, with a scarf-pin set with a sapphire and diamonds for his services at the recent benefit to the association at that theatre.

Clarence Fleming, business manager for Beerbohm Tree, was in town over Sunday on private business.

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MANSFIELD GETS HARRIGAN'S.

Harrigan's Theatre has been leased for a long period to Richard Mansfield, and its name will be changed to the Garrick. The negotiations for the transfer were completed by telegraph late last Monday night.

John R. Foley, of 153 Broadway, represented Mr. Mansfield, and Philip A. Smyth, of the real estate firm of Smyth & Ryan, represented Edward Harrigan.

The rental agreed upon is $18,000, which is regarded by theatrical men as remarkably cheap. It is agreed that Mr. Mansfield may change the name of the house, and make any alterations he sees fit.

Mr. Mansfield had intended to come into the Fifth Avenue Theatre on April 15, but as Mr. Crane's engagement is to be extended, Mr. Mansfield will now play a Spring engagement at his own house.

Manager Hanley announces that Mr. Harrigan has almost entirely recovered from his recent illness, and that he will begin his Spring tour on April 1, visiting Boston, Brooklyn, Philadelphia and Newark, as well as a number of small cities in Pennsylvania and New England. He will be supported by Mrs. Yeamans, John Wild, Emma Pollock, Joseph Sparks, Harry Fisher, James McCarthy and Hattie Moore. Mr. Hanley is also negotiating for time for Mr. Harrigan at a London theatre, and it is likely that the comedian will visit England early next season.

THE CLOSING SEASON.

Joseph Murphy will close his season on April 20.

A Trip to Chinatown company No. 2 will close on April 6.

The Silver King company will close on March 30.

The Sealed Lips company closed its season in Buffalo, N. Y., on March 13. Zeffie Tilbury was the star, and H. S. Taylor the business manager.

NO LONGER MANAGER.

E. L. Kinneman is no longer manager of the Winchester, Ky., Opera House, which will be in the hands of the company that owns the property, of which William Miller is president, until next August.

THE AMATEURS.

The Students' Dramatic Club presented A Widow Hunt at Morgan Hall, Clinton, Conn., on March 9, for the benefit of the Clinton Band, before a large audience.

The Florence Dramatic Society of Brooklyn appeared in The Chimney Corner and Lend Me Five Shillings at the Criterion Theatre in that city on March 14. W. C. Shuckman, Thomas Hield, Arthur P. Dunkly, C. F. Nicholson, Charles Lediard, Minnie Frederics, Hortense Booth, Harry C. Edwards, Augustus Oelrichs, J. R. Munroe, Franklin Brayd, Dorothy Dearborn and Frank L. Esteriole took the parts.

The Strollers will give their second series of charity performances for the season at the Berkeley Lyceum this week. The plays will be The Mother-in-Law, by George R. Sims, and The Belle's Stratagem. The amateurs who will take part are Joseph G. Lamb, John Frederick Cook, John P. Nicholas, Walker Marcus Dennett, John Vincent Blair, Edward Fales Coward, Dorothy Donnelly, Josephine Shaw, Jeanne Held, Georgie Shippen, Helen Sheffield, Eugene O'Sullivan, Mrs. Eugene Lamb Richards, Jr., and Miss Leonard.

MUSICAL NOTES.

A banjo symposium at Chickering Hall on a recent evening showed nearly two score well-known soloists on that instrument playing together as an orchestra, and Brooks, Denton and Osman and Dore, Farmer and Dore in their specialties. The Amaranths of Brooklyn and the Jersey City clubs were present, and Alfred Farland surprised even the experts by playing Beethoven's eighth violin sonata, Paderewski's minuet, and a nocturne by Chopin on the banjo. Signor Volpe, the mandolinist, also excited wonder.

The opera class of the New York School of Opera and Oratorio gave its fourth public performance at the Lexington Avenue Opera House last Friday night. Jeanne Thrall, Emilio de Gogorza, Alfred Kunzmay Bennett, Sarah Carr, Ethan Allen Hunt Fernando, Robert Graves, George W. Campbell, A. Stewart Holt, and Gorgoza Valentino appeared in acts from standard operas.

Madame Romeldi, the accomplished prima donna, who though well known and esteemed as a vocalist in Spain and Italy, has sung but little in this country, will give a concert in the early part of April at the Laurel-in-the-Pines, Lakewood.

OBITUARY.

Lawrence McCarthy died in Toledo, O., on March 12, from the effects of the grip, aged about forty. He had for many years been identified with amusements in that city, and was very popular.

James Hill Conway Myers, who had been connected with various minstrel and dramatic enterprises, died in Richmond, Va., on March 12.

Allyn M. Colegrove, a wealthy resident of Middletown, Conn., who was well known in theatrical circles and long controlled McDonough Hall in that city, died last Thursday, aged sixty-three.

Mrs. Goldney, mother of Kate Phillips, recently died in England.

Married.

McCOY-McEVOY.—William McCoy and Minnie McEvoy, in Boston, on March 3.

MACK-FLOSSER.—Walter C. Mack and Minnie Flosser, in Wilkesbarre, Pa., on March 3.

McDONOUGH—DARCEY.—Barry McDonough and Marie Darcey, in New Orleans, on March 9.

NICHOLS—HUDSPETH.—On Sunday, March 17, at the Church of the Transfiguration, New York, Guy Nichols to Peredita Hudspeth.

Died.

ANDERSON.—James Anderson, in London, on March 3 aged 76.

CASEY.—Willie Casey, at Cincinnati, O., on March 3, of quick consumption, aged 32.

COUP.—W. C. Coup, in Jacksonville, Fla., on March 4, of pneumonia, aged 62.

LAWRENCE.—Fred. Lawrence, in London, N. H., on March 6, of consumption, aged 57.

MARBURY.—Francis F. Marbury, in New York, on March 8.

MYERS.—James Hill Conway Myers, in Richmond, Va., on March 12.

McCARTHY.—Lawrence McCarthy, in Toledo, O., on March 12.

OWENS.—James W. Owens, in New York, on March 5, of consumption, aged 32.

REYNOLDS.—George A. Reynolds, in New York, on March 4, of heart disease, aged 45.

WAITE.—George R. Waite, at the Home for Incurables, on March 5, aged 46.

LETTERS TO THE EDITOR.

THE LETHE MATTER NOT SETTLED.

NEW YORK, March 13, 1895.

To the Editor of The Dramatic Mirror:

SIR.—It is not true that any compromise has been effected in regard to Lethe. It is not true that I have consequently signed any agreement whereby Mr. Hornblow shall receive one-half of whatever money the piece may in future realize. Still less is it true that I have agreed, or given anybody the slightest reason to suppose I would agree, not to dispose of the play "without Mr. Hornblow's approval." But it *is* true that Mr. Hornblow's lawyer has endeavored to secure my signature to a document embodying this last clause, which document I refused to sign. And it *is* true that Mr. Hornblow felt so confident that I would sign that document that he had already affixed to it his own signature.

Respectfully,
A. E. LANCASTER.

THE DOLL'S HOUSE.

To the Editor of The Dramatic Mirror:

SIR.—La Maison de Poupée (The Doll's House) was originally played in America at Boston, the Globe Theatre, in September, 1890. Beatrice Cameron (Mrs. Mansfield) was the Nora, Atkins Lawrence, Helmer; and myself the Krostadt, and subsequently ran in Philadelphia, Chicago, and at several matinees at Palmer's, New York. The criticism was exhaustive in all the press, including THE NEW YORK DRAMATIC MIRROR, which, if Madame Réjane will take the trouble to peruse, I venture to think she will be impressed with the fact that the piece was not only well acted but was thoroughly "understood." Oblige by giving this mention in your columns. I remain, sir,

Your obedient servant,
MERVYN DALLAS.

[The Doll's House was played originally in this country by Madame Modjeska, years previously to the Boston production to which Mr. Dallas refers.—EDITOR DRAMATIC MIRROR.]

SAYS VERNON WAS ALONE RESPONSIBLE.

CRESTON, Ia., March 15, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I noticed in this week's issue an article that Lida Darrell had arrived in New York after having been left in Kansas City by Managers Vernon and Bernstein.

I wish to say, in justice to Mr. Bernstein, that he had nothing whatever to do with the management of the Jarbeau Comedy company. He was with it simply to collect his royalty for the play, and volunteered his experience as a manager to help Mr. Vernon out of a serious dilemma.

Personally I was left in as bad straits as anyone with the company, and if Mr. Bernstein had anything to do with its closing I would be as quick to condemn him as any other member; but knowing his connection with the combination, I take this course of righting an innocent party.

Mr. Vernon and no one else was responsible for the closing and leaving the company stranded. Hoping you will allow me the use of the columns of your valuable paper for the publication of this,

I am yours respectfully,
WILLIAM C. LE TORT,
Jarbeau Company.

DATES AHEAD.

[*Received too late for classification.*]

BEN HUR (W. C. Clark, mgr.): Youngstown, O., March 25-28, Steubenville April 1-3.

BEACH AND BOWERS' MINSTRELS: Lewiston, Ill., March 20, Canton 21, Havana 22, Petersburg 23, Pekin 25, Beardstown 26, Mt. Sterling 27.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Paterson, N. J., March 21-23.

BELL'S COMEDIANS (George H. Bell, mgr.): Forsyth, Ga., March 20, 21, Sparta 22, 23, Warrenton 25, 26, Washington 27, 28, Greensboro 29, 30.

FORREST CITY QUARTETTE: Erie, Pa., March 18-30.

FAUST (Morrison's Western; E. J. Abram, mgr.): Cincinnati, O., March 17-23, Toledo 25-27, Kenton 28, Lima 29, Huntingdon, Ind., 30, Chicago, Ill., 31-April 13.

FONTANA'S MERRY-MAKERS (T. W. Holland, mgr.): Poplar Bluff, Mo., March 25-30, West Plains April 1-6.

GORTON'S MINSTRELS (Chas. H. Larkin, mgr.): Chillicothe, O., March 21, Circleville 22, Lancaster 23, Logan 25, Nelsonville 26, Marietta 30.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Malone, N. Y., March 18-23.

SCHUBERT SYMPHONY CLUB: Tuscumbia, Ala., March 22, Florence 23, Huntsville 25, Decatur 26, Athens, Tenn., 27, Pulaski 28, Columbia 29, Franklin 30, Lebanon April 1, Gallatin 2, Franklin, Ky., 3, Springfield 4, Bowling Green 5, Russellville 6.

THE NEW BOY (Charles Frohman, mgr.): Milwaukee, Wis., March 25-27, Logansport, Ind., 28, Defiance, O., 29, Findlay 30.

THE TROLLEY SYSTEM: Maysville, Ky., March 20, Ashland 21, Huntington, W. Va., 22, Parkersburg 23, Marietta, O., 25, Sisterville, W. Va., 26.

THE KODAK (Noss Jollity Co.; Ferd Noss, mgr.): Lincoln, Ill., March 21, Clinton 22, Champaign 23.

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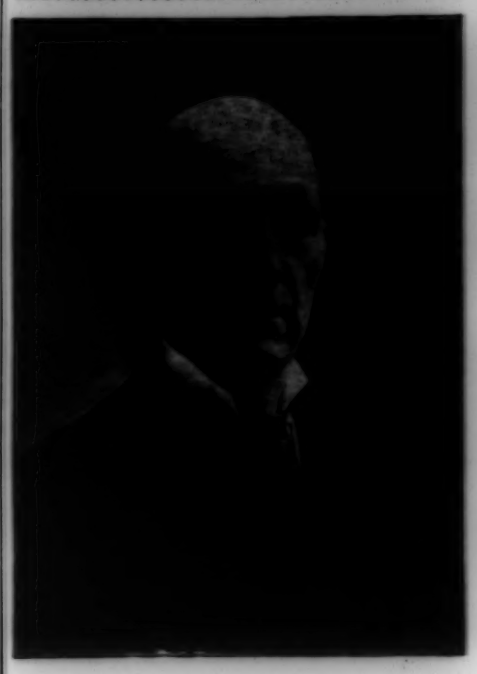

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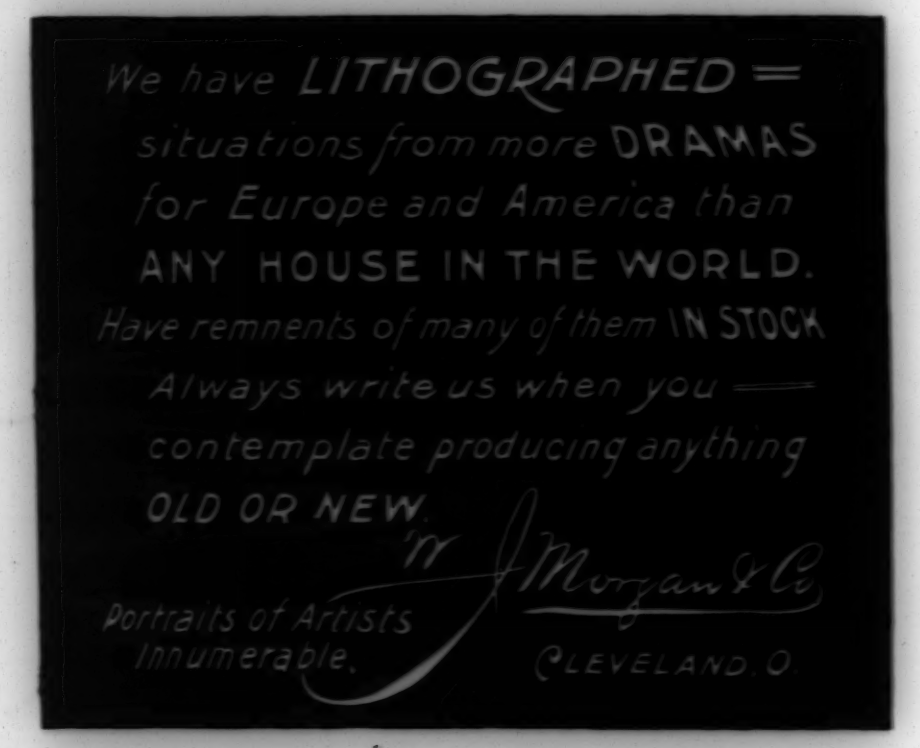
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